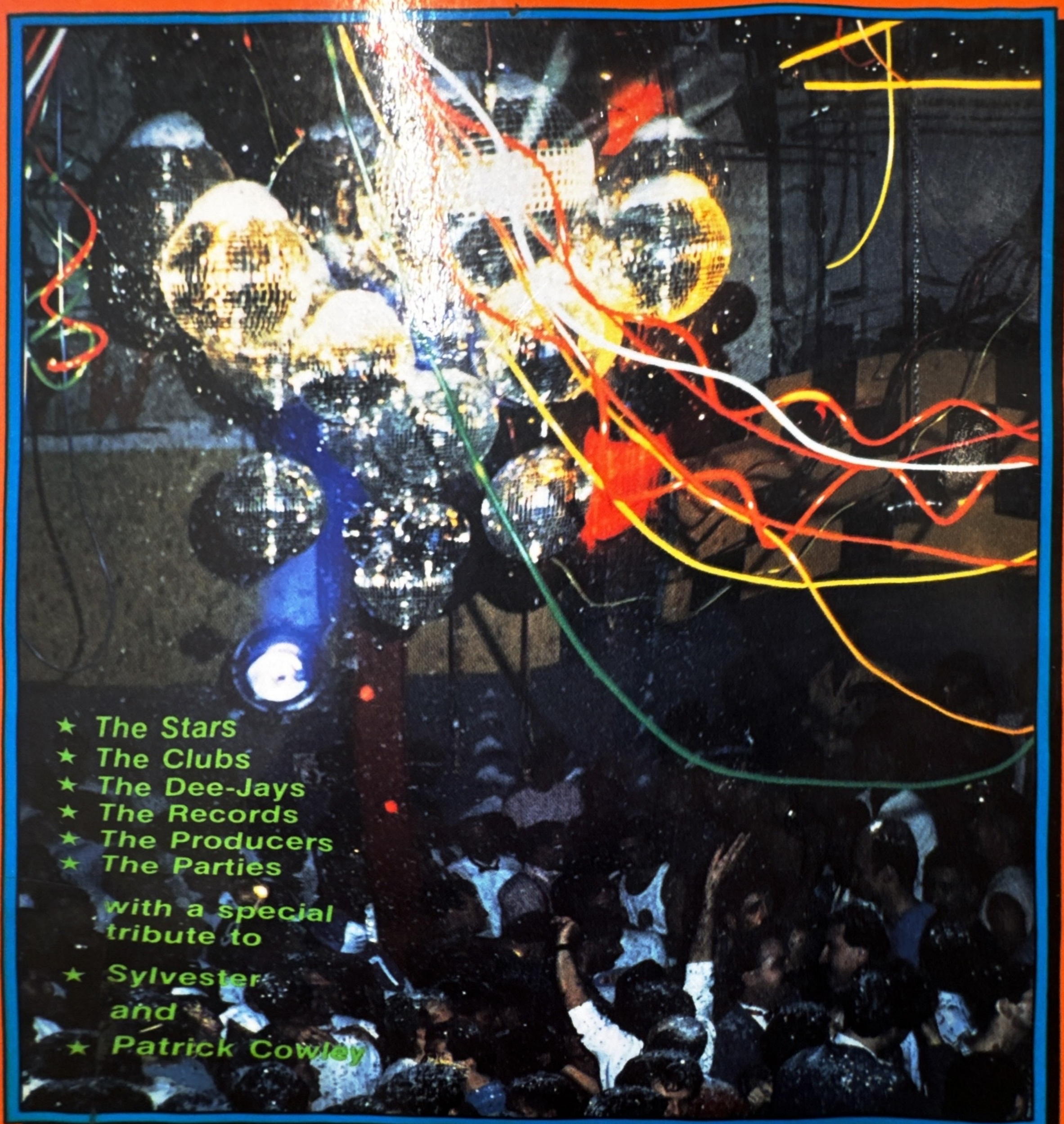
TRIBAL RITES

SAN FRANCISCO'S DANCE MUSIC PHENOMENON



by David Diebold

TRIBAL RITES

Memories of the love, the stars,
the parties and the music in
the city by the bay.

A Keepsake Treasury of the Hi-Energy Dance Era

OVER 100 RARE PHOTOS
A COLLECTOR'S RECORD LIST
EXCLUSIVE INTERVIEWS

★ Sylvester ★ Patrick Cowley ★ Paul Parker
★ Lisa ★ Jo-Lo ★ Boystown Gang ★ Weather
Girls ★ Modern Rocketry ★ Frank Loverde
★ Marty Blecman ★ John Hedges ★ Bill Motley
★ Trocadero ★ I-Beam ★ Dreamland ★ The City
Disco ★ Megatone ★ Pink Glove ★ Moby Dick
★ Hot Tracks and more

TIMEWARP PUBLISHING
7956 White Oak
Northridge, CA 91325
(818) 344-2286

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ISBN 0-938889-03-6

9 780938 889038 51395

"TRIBAL RITES is an informative, entertaining and bittersweet look at a decade of musical rhapsody . . ."

Dennis Colby, THE EDGE,
Los Angeles

"It's the kind of reading I didn't want to interrupt for work or other responsibilities . . . I couldn't put it down."

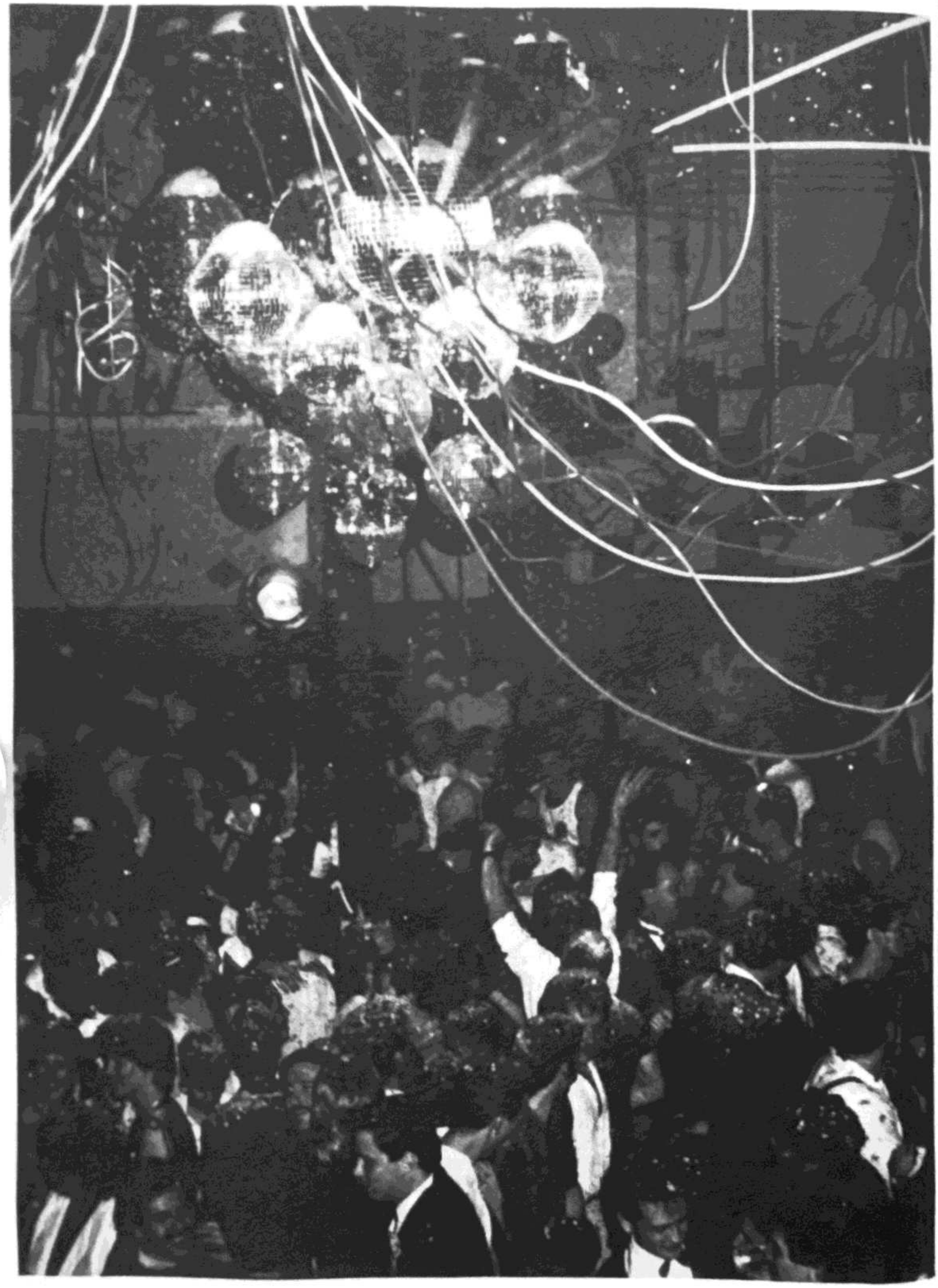
Casey Jones, DANCE MUSIC REPORT,
New York

"This is a very special book for those who weren't there and even more so for those who were . . . A serious attempt to reach back in time and grasp many wonderful memories. It may be worth the price of the book just to read SYLVESTER describing his early days . . ."

Allen White, BAY AREA REPORTER,
San Francisco

"Diebold pulls out all the stops . . . on many topics, covering sex, drugs, club parties, personalities . . . A well-ordered diary of life in the fast lane."

Danny Evans, HOT TICKET,
San Francisco



TROCADERO AT PEAK PERFORMANCE. PHOTO: COURTESY DICK COLLIER.

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SAN FRANCISCO'S DANCE MUSIC PHENOMENON 1978-1988

By David Diebold

Revised Second Edition
First Printing

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Edited by David Diebold and Joseph Brosta IV

Layout And Design by David Diebold
Interviews by David Diebold
Discography by David Diebold and Joseph Brosta IV
Computerized by Valentine Gabaldon II and Veda Stram

Library of Congress Cataloguing in Print Data
Diebold, David
1. Music 2. San Francisco 3. Gay Lifestyle
TX # 854-293
ISBN # 0-938887-03-6

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T R I B A L R I T E S

A N I N T R O D U C T I O N

San Francisco has been known (from it's inception as a frontier town) for tending towards the unorthodox, nurturing the outcast, even engendering social rebellion within its ranks of citizens. From the Barbary Coast days on into the free living sixties (which were born largely from the matrix center of the hippie revolution at Haight and Ashbury Streets here in town), she has been consistent in her progressive stance towards basic human issues and in her historically liberal ideals.

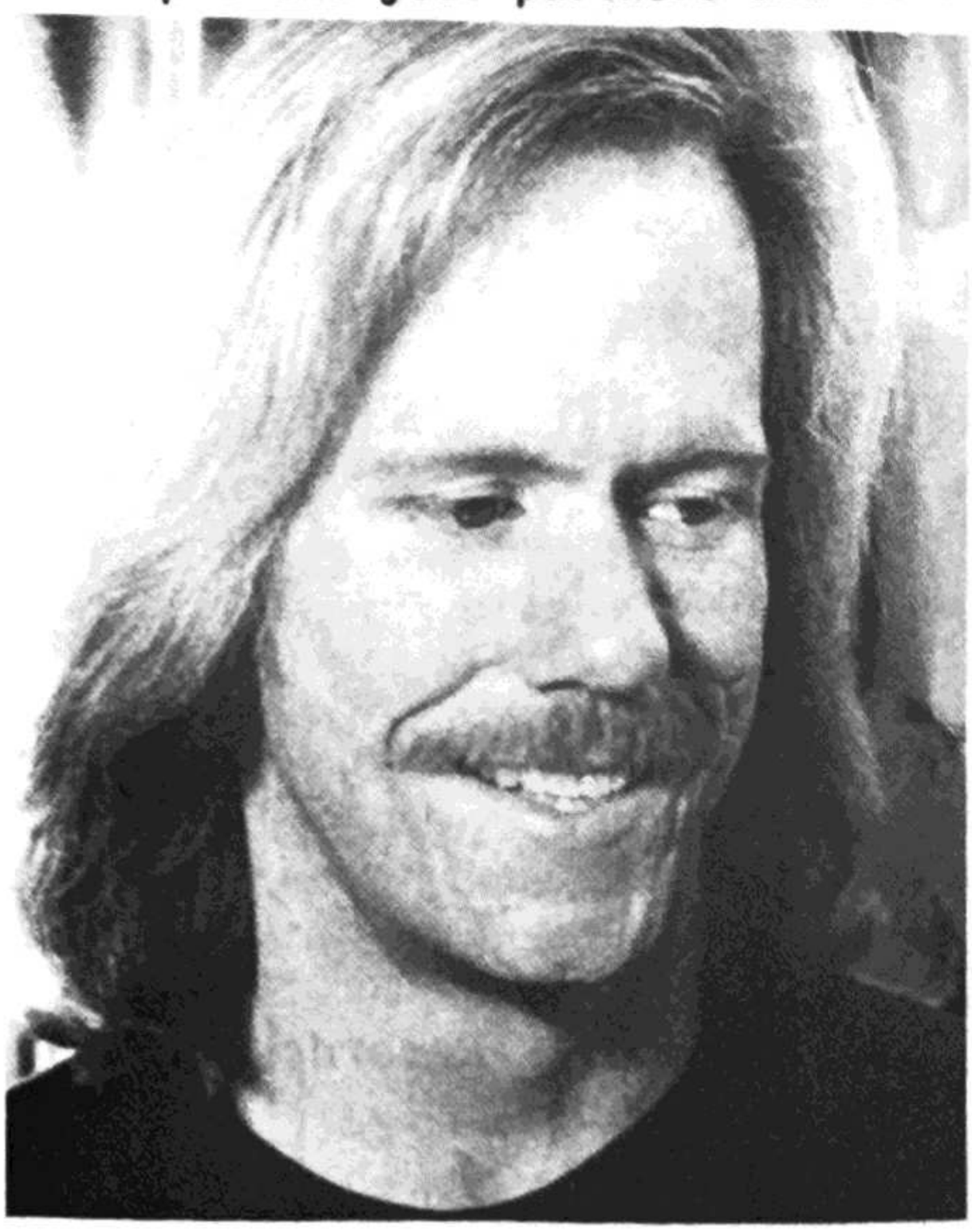
From the early seventies into the present day, there has been a new movement etching its beliefs and goals into the psyches of thousands upon thousands of men and women in discreet, and in fact, subliminal ways. Like a secret society or arcane brotherhood, this movement has existed and evolved through the years, taken by the uninitiated to be nothing beyond a superficial fad, or a trendy embroidery in the fabric of time. On one hand, the dance phenomenon has at once been commercialized, exploited and raped by the general population. On the other hand it has been guarded, revered and maintained as today's purest manifestation of the eternal, primal urge of man: to seek individual and group exaltation or spiritual enlightenment through chanting, rhythmic movements, chemical catalysts, sexual arousal, and other forms of stimulation -- all above and beyond the boundaries of daily life.

I have, over the past several years, been compelled to defend the dance movement and the clubs in which the phenomenon has found its genesis against the continual slurs of people who have not even the slightest notion of what the movement entailed and what it accomplished and is accomplishing still today. I, along with myriad others (some of whom you shall meet in the confines of this book) have come to a functional realization of human unity, of an altruistic familial love, of an all-encompassing divine presence that makes itself known to man when man puts himself into the proper mental and spiritual condition. I came to experience this through a gradual process of introduction, trial, initiation and acceptance into the underground dance movement in San Francisco.

This book does not, however, dwell on any esoteric philosophical insights that I may think I've gained through my experiences in dance, but rather is intended as a chronicle of the times between 1977 and 1987 (roughly). During this time San Francisco made its sparkling lunge into the dance market with the soaring sales of Moby Dick Records and Megatone Records, the creative genius of Patrick Cowley and Bill Motley respectively, and the emergence of the now world renowned dance palaces of Trocadero Transfer, Dreamland and The I-Beam. All of this and more added to the magic of the period and the intensity of the experience for countless thousands of dance devotees.

This book is also a cathartic project for me -- a way to substantiate a very important period in my life and to have it stand alone in time as a milestone rather than a spectre trapped between the worlds of fantasy and reality, diminishing painfully with the passing years.

This book is also a tribute to those who made San Francisco the leader of the dance movement in its day; the people who kept our records and our artists at the top of the charts worldwide, the people behind the scenes in production, the men and women who ran the labels and clubs, and most of all to the dancers in San Francisco and around the world. We each pick out our own rhythm and move to it within the crowd, yet we're all dancing to the same song ultimately. The object is to understand the music, to complement your partners and to enjoy the dance.



David Diebold

CHAPTER ONE:

THE PRODUCERS

TAKE GOOD CARE OF YOURSELF YOU HEAR?
DON'T LET ME HEAR ABOUT YOU SHEDDIN' A TEAR,
YOU'RE GONNA MAKE IT . . . YOU'RE GONNA MAKE IT.

REMEMBER ME AS A SUNNY DAY
THAT YOU ONCE HAD ALONG THE WAY,
DIDN'T I INSPIRE YOU A LITTLE HIGHER?

"REMEMBER ME"
BOYSTOWN GANG, 1981 Moby Dick Records
Produced by Bill Motley
(Ashford/Simpson)

THE PRODUCERS

When thinking of San Francisco's golden age of dance music (between 1978 and 1983), two producers come immediately to the mind. Patrick Cowley and Bill Motley have gone on to pop/subculture immortality through their musical efforts which blossomed fully during this period. Bill Motley's stylized remakes of already popular songs are world renowned and brought those songs to hundreds of thousands listeners that the originals couldn't. Patrick Cowley, on the other hand, forged an electronic sound so new and exciting that it shook the foundations of dance music for years and is still influencing current artists with its haunting simplicity and powerful, driving energy. While many of his contemporaries in the field of electronic music used the technology to create synthesized replications of already existing sounds and rhythms, Patrick Cowley parted the veil and entered a dark world of forbidden forces, wondrous musical panoramas and bold, strident, hopeful possibilities. Patrick brought the future to us and laid it at our feet.

San Francisco of today cradles no "star" producers whose name alone is guaranteed to sell phenomenal amounts of records as it did in the past, yet there are shimmering hopefuls working towards that space of honor and esteem. John Hedges has seen a great deal of success with his work with Lisa and continues to put out good product occasionally but has yet to create a "Hedges mystique".

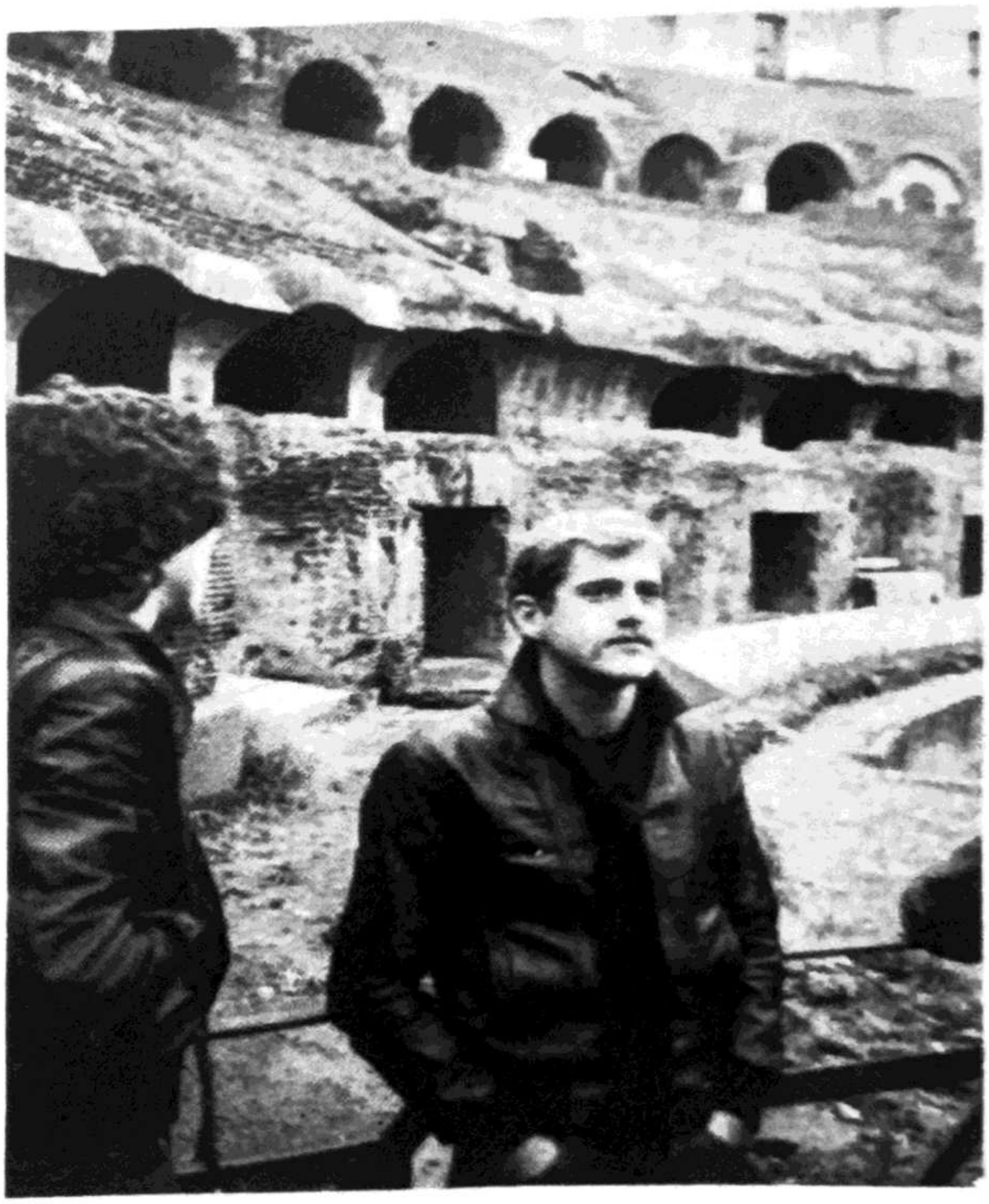
Paul Parker's career has also brought him to producership of his own material and that of many international dance music artists, but his name still represents the star that he is on stage and not his successes in the production end.

Pink Glove Records has spawned a young dedicated producer who looks to have a grasp on dance music and the determination required to make a mark in the industry . . . Leo Frappier (who has written and produced a number of records for Magda Dioni, Joy St. James, Linda Imperial and Tom Anderson) just may be one of San Francisco's next "power-producer". The various seeds are sewn and we wait for the seasons to yield their glittering harvest.

P A T R I C K C O W L E Y

FRANK LOVERDE
Patrick was our lighting technician at The City Disco and we had no idea at all that he was doing music, he kind of kept it under the hat for a long time. After he had worked with us for many shows, he asked if we'd like to come down and do back-ups on some songs he'd been working on. We went down to his studio one day and as it turned out he had all of this wonderful music. We did "Kickin' In" which was never released, "Love Me Hot" which was never released and many others which are all still in Megatone's vaults I believe. Good stuff too.

MICHAEL FINDEN
I was playing the organ in Sylvester's band and I met Patrick when we were playing at The City (Sylvester's band that is). Patrick was doing the lights for our show. He had a tape which he let us hear and Sylvester became very intent on somehow integrating this synthesized music into our basically R&B sound at the time. It was



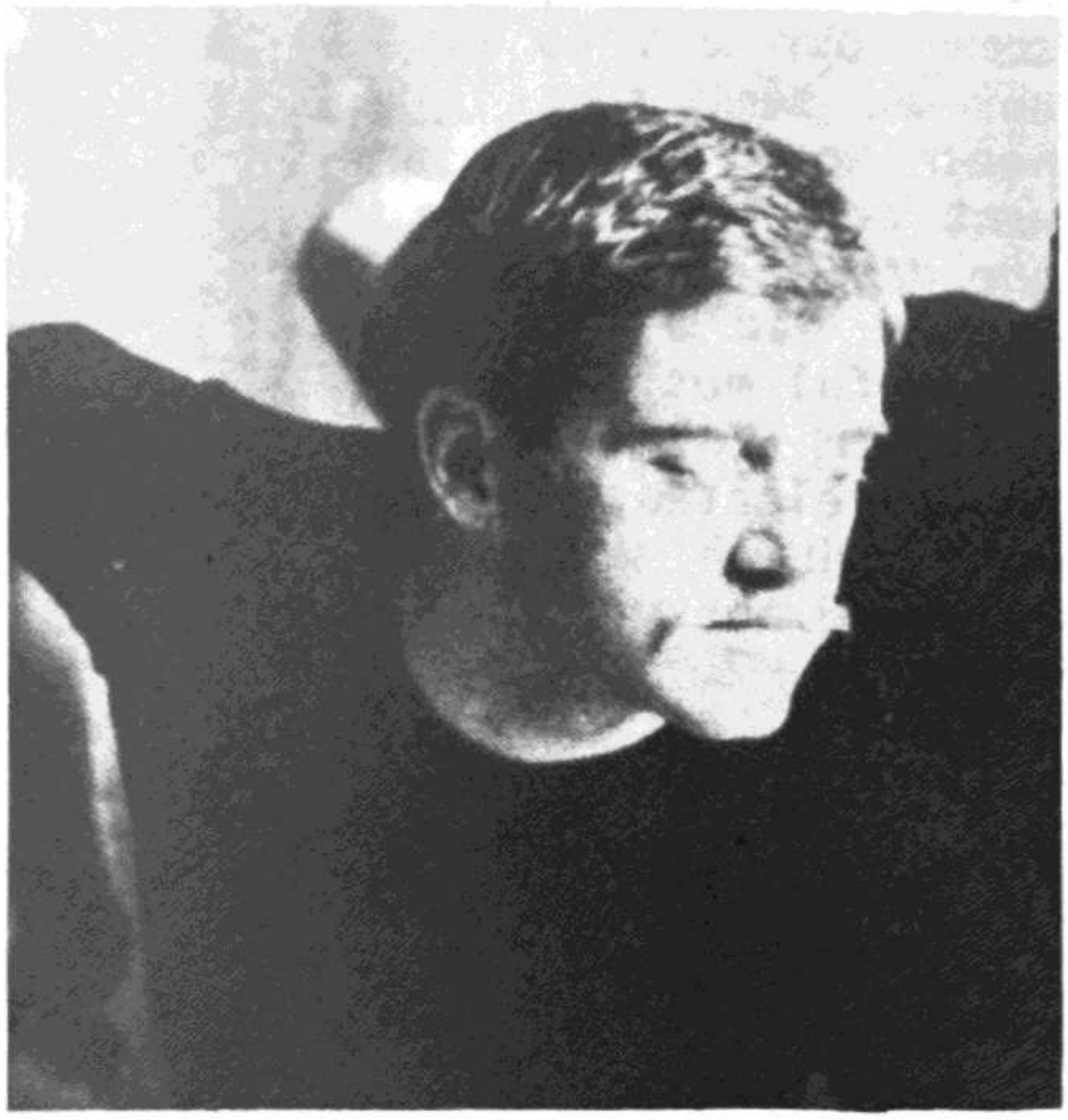
PATRICK ON TOUR WITH SYLVESTERS BAND, IN THE COLISEUM, ROME. (PHOTO: MICHAEL FINDEN)

LEGENDARY AND MYSTERIOUS PRODUCER PATRICK COWLEY, THE ORIGINATOR OF THE "SAN FRANCISCO SOUND". (PHOTO: SUSAN MIDDLETON)

really quite astonishing to hear his work at that point in time because he had really created a whole new sound and technique which was very fresh for 1978. Sylvester took him on in the band, but there was a little tension in the beginning between Patrick and the other band members. They didn't give him much credibility as a player at the time but things really started to click after a while and he eventually became a very respected, very loved member of that group. It was his recording work which really pushed Sylvester's "Step Two" album into a highly marketable category. Patrick was a very thoughtful, stubborn, bright guy who I still miss.

SYLVESTER

I hired Patrick after hearing some tapes he'd done and he toured with me and my band for years after that. Patrick was wonderful on the road. We toured South America and Europe several times until he started getting sick and left the group. There were other political reasons for him leaving the band if I recall correctly . . . I don't understand it but whenever a band is doing really well everybody wants to split up! Patrick left and then the girls (Martha and Izora) left when someone told them they were too fabulous to be working with me. We have, however, all remained friends through the years and that's what really matters.

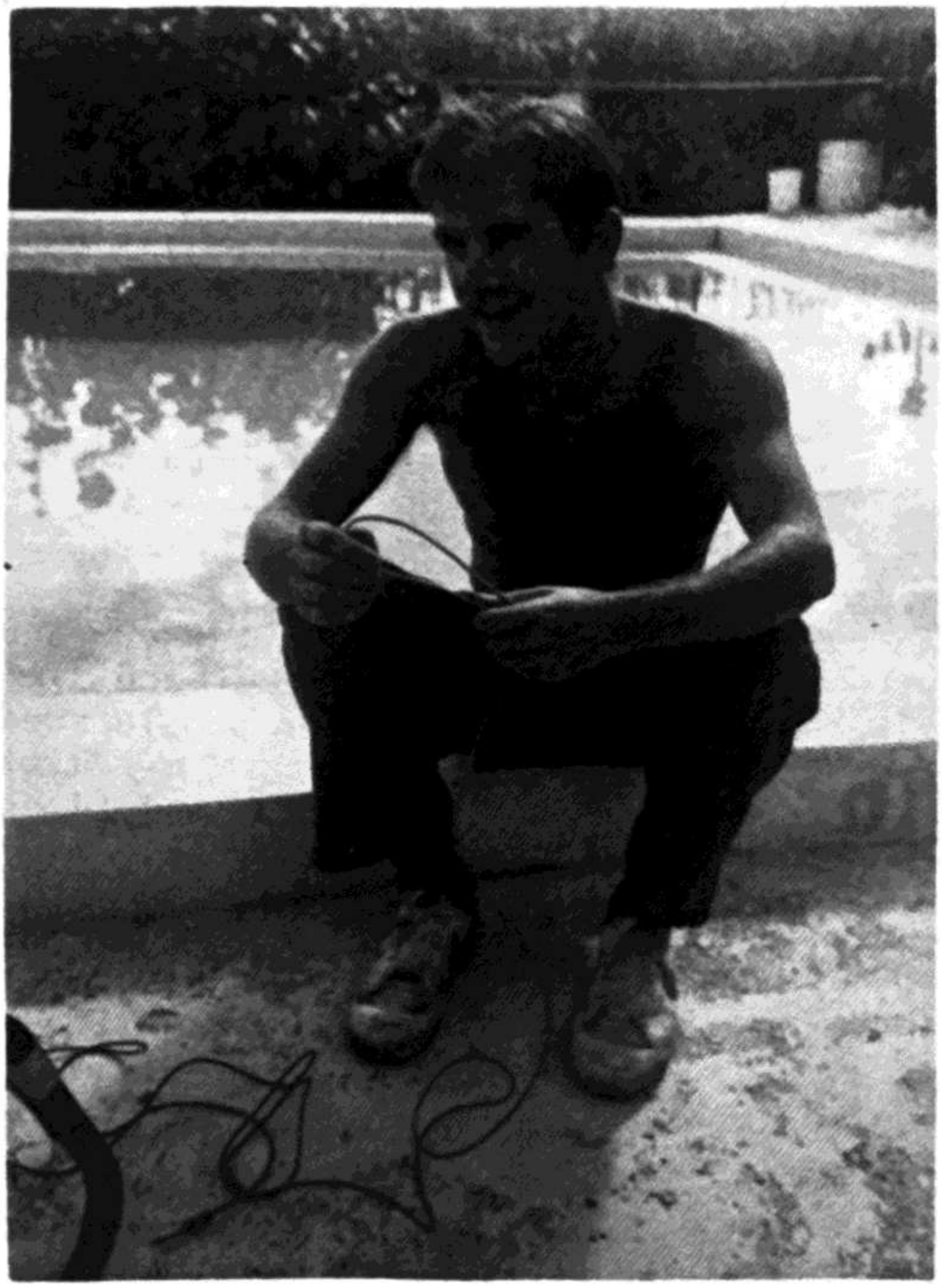


PATRICK, STRETCHING THE CONFINES OF DANCE MUSIC. (PHOTO: SUSAN MIDDLETON)

CASEY JONES

Patrick Cowley came along and basically created a sound in music that became known around the world as a San Francisco identity

sound. It was a druggy sound. It was an "up" sound. The whole scene in San Francisco at the time pretty much revolved around "up" drugs. The entire gay disco scene has in fact, since the mid to late seventies, been influenced by music which would complement their drug highs. The drug of choice in high energy markets has always been speed of one sort or another. Patrick created a synthesized sound that would enhance a drug induced high and the song which really launched that sound was "Menergy".



PATRICK PREPARING EQUIPMENT FOR A SHOW IN FLORIDA. (PHOTO: MICHAEL FINDEN)

LAUREN CARTER

Patrick was a lot of fun to work with. He'd say "Hey, let's smoke a joint and make some music!" and that's just what we did. Of course that was before he ever started getting sick. We always had a good time.

FRANK LOVERDE

He was a very sweet, talented, unassuming person who was driven by music; very dedicated and very prolific. He really didn't have much of a social life, it was just music and the baths, music and the baths. That's probably how he got sick. He was in the studio constantly, day in and day out and he'd get out real late when there wasn't much to do.

MICHAEL FINDEN
Patrick was a very out-front, alive person going through the throes of gay liberation. He was very much into sexuality, almost to the point of being obnoxious. He was intrigued by all of that. I guess everybody enjoys that first realization and enthusiasm and freedom, although maybe not to Patrick's degree. If you listen to the lyrics of many of his songs, including "Menergy" . . . I mean it's all very sexual, fantasy stuff.

SYLVESTER
Patrick was fun. He was funny and never too serious. At the time he was very into his Masculine Music trip. We often talked of doing these great gay records about hanging around in deep dark places doing these nasty, lewd, wonderful things! As a matter of fact, I have several of the roughs that we did together; fun stuff, which of course could never be released.

PAUL PARKER
Patrick's first releases; "Come On I Wanna Take You Home" and "Menergy" came out initially on the Fusion Records label and then later on Patrick's first album on Megatone. The Fusion people sued so only ten thousand copies of that album went out. They took those two songs off and replaced them with "Sea Hunt" and "Teen Planet" with Patrick singing. That was the only song they ever released with his vocals.

JO-CAROL BLOCK
"Sea Hunt", off of the first album, is a little story in itself. I Told Patrick one day that I thought it would make a great song done over in some way and he said that he couldn't believe I'd said that, because his very first male fantasy figure had been Lloyd Bridges during his "Sea Hunt" days . . . It was his chest that drove Patrick crazy and all that diving and stuff. So we went in one night and did the song; I played some keyboards and sang the siren's call vocals. Patrick was always like that though . . . if you had an idea he would listen to you and work with it.

LAUREN CARTER
Patrick was actually a workaholic. He was very dedicated and creative but also driven by something, quite often to exhaustion. I was totally inspired by Patrick in many ways. He is the one who

really got me interested in electronics and synthesizing which I am still learning about today and now we're also getting heavily into song-writing which we had never really considered earlier.

JO-CAROL BLOCK
Patrick's music was so ahead of it's time, yet so simple and pure. If you put on one of Patrick's records, even now, you are just blown away at the power in them, yet they were all eight-tracks! It was the way he put things together that really showed his genius.

LAUREN CARTER
I used to stand there and watch over Patrick's shoulder while he worked on these electronic boxes and patch-boards, and I just had no idea what he could be doing, but now that I'm into electronic equipment myself, I realize that he didn't have sequencers and he didn't have midi, which is the whole new wave of electronic

RESTING BY DAY, PERFORMING BY NIGHT . . . PATRICK ON A TOUR OF FLORIDA. (PHOTO: MICHAEL FINDEN)

music . . . He was doing it absolutely the hardest way possible: by hand. As I said, I am very inspired by his energy even as a spirit in the world. He's not here anymore (that's plain), but he's around.

LINDA IMPERIAL
I loved Patrick. He was a genius and his spirit is still with us. Being the Libra that he was, he could take things out of the air: songs, melodies -- he was just a little cosmic cookie. Working with him was always a joy because he always tried to bring out the best in me and show it off and I'm grateful for that. He had no ego with me and vice-versa and even while he was sick he put a lot of joy into his music, for the sheer pleasure of it and not for any ego-gratification whatsoever.

SYLVESTER
Patrick was the first person that had AIDS that I knew. He first got sick in South America, and I just thought it was the food, but when he came home he was still sick and got progressively worse, never truly getting well again and they were treating him for parasites and just any other disease you could think of.

MARTY BLECMAN
I finally had Patrick admitted into the hospital and he was diagnosed with pneumasistis in November of 1981, just as the album was hovering in the top ten on Billboard. Then around the New Year he went into intensive care and his family came out and it looked like it was the end when Sylvester walked into the hospital and we told him the situation, asking him to tell and promise Patrick anything just to give him some hope or something to live for.

SYLVESTER
He was at the U.C. Medical Center, and I would go there as much as I possibly could, and read my bible and just be with him. I finally just told him that he HAD to get better. I told him that we just had to do a record together, that everyone was waiting on a joint project from us, and that he just had to try harder. I told him I wasn't going to have it anymore and to get his ass up so we could go to work!

MARTY BLECMAN
Patrick, at the time, was screaming for us to unplug him, and his father was freaking out that we were telling Sylvester to do this, but he went in and held Patrick's hand and prayed with him, and told him that he better get out of there quick because as soon as he did they would go into the studio together and record a new album. Well, he pulled through and went over to Paul Parker and Ken Crivello's house to recuperate for a while and then began working on "Do Ya Wanna Funk?" . . .

JO-CAROL BLOCK
Paul and Ken really took care of Patrick during his bad times. We'd try to be there when we could, but they really took care of him. So did Marty, but he actually lived with Paul and Ken. They were very beautiful and supportive through the whole thing. You kind of forget how close we all were at one time, with us doing our own thing and everybody else doing theirs, but at one time we were all like a family and spent a lot more time together.

When we were working later on the "Mindwarp" LP (the 'death record' as we called it), we'd tell Patrick that we just were not singing that stuff, but he'd put his foot down and tell us that it was just what he wanted to say - to express.

LAUREN CARTER
He'd be in the studio laying on the couch and directing the engineer and just be really out of it, yet determined to finish that record. Ken Kesse mixed it, but Ken's wife (Maureen) was the engineer and Patrick loved her. He thought she was great.

PAUL PARKER
During that period of Patrick's life it was very obvious through his song-writing what was on his mind. "They Came At Night" was a very ominous, paranoid kind of song, dealing with the forces of darkness and things involved with the unknown. He died a short while after finishing "Goin' Home" which was also very indicative of his situation at the time.

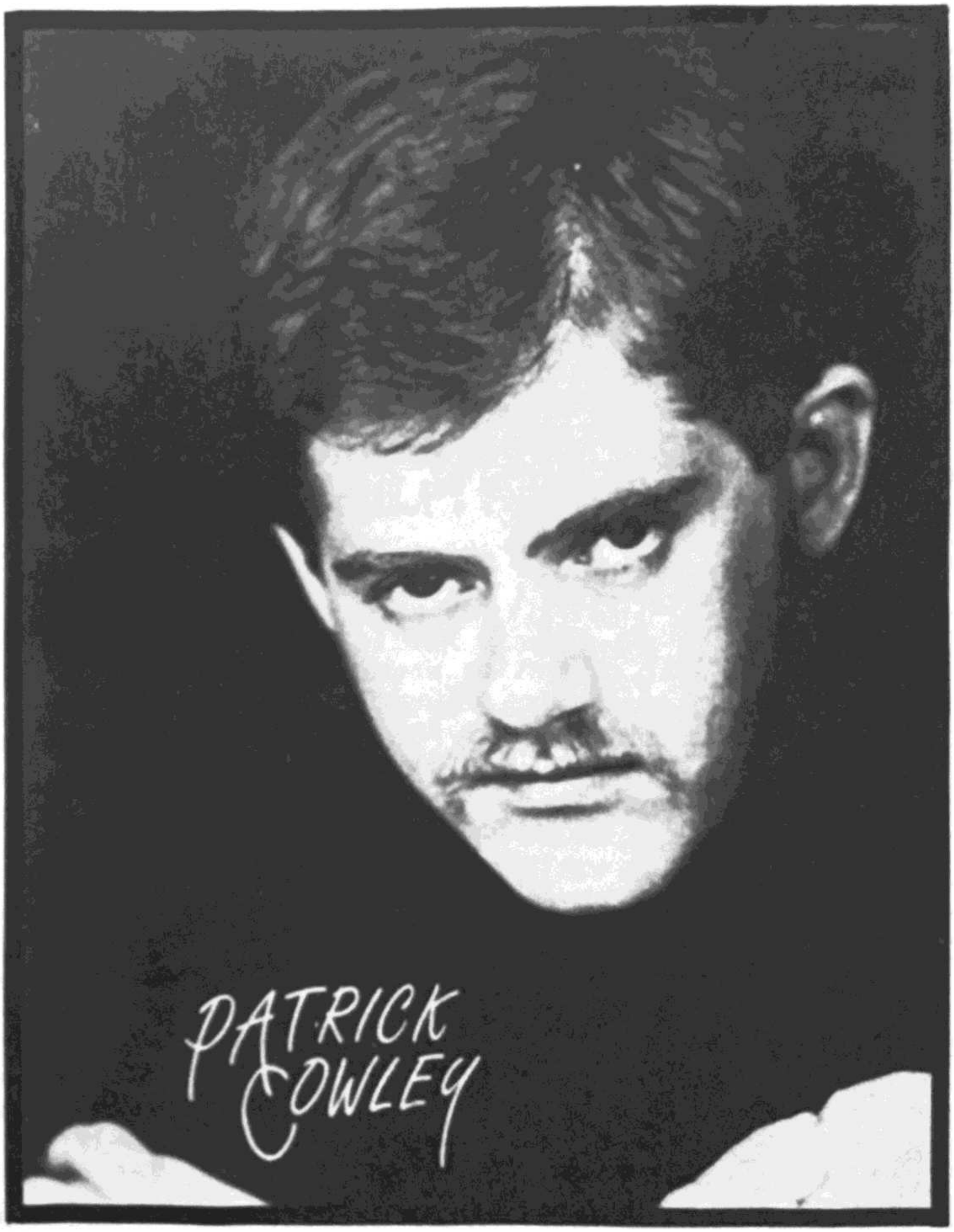
MARTY BLECMAN
At a tribute to Patrick at the Galleria, he was upstairs on the balcony in a wheelchair, watching the party and at one point tears were streaming down his face and he said "Those stupid queens,

don't they know?" as wafts of poppers were floating up and people were getting high all around him. It was quite an ironic scene.

MICHAEL FINDEN
I didn't see Patrick as much a I could or should have towards the end because of a lot of traumatic circumstances, including my own illness at the time, plus I hate to admit it, but I held a lot of childish feelings of . . . jealousy (I guess) at his success, which always went unresolved. I visited him once in the hospital, and it just blew my mind because I had no idea of the scope of his illness or just how sick he was because nobody really understood at the time. It was apparent though, that he was not long for this world. And yet he was achieving all of this unending success. He called me after that and I told him how happy I was that his music was doing so well -- because at that point everything he did just rocketed up the charts, and all he could say was "What's the use of it?". I could tell that he was in tears. It was very tough.

SYLVESTER
What really destroyed me was how (at the end) he became so bitter. All of the plans we had made for future projects were getting so far out of reach for him. He was so bitter, and I was so unhappy, but I was still there with him until I had to leave to tour Europe. I remember I went to visit him the day before I left. He looked terrible and was in a very foul mood, saying some mean things to me, and I said "Patrick, I'm not going to allow this to taint the way I feel or what I have to say to you, because I love you, and we're gonna try to pull it all together. If you can't do it now, just wait and then we'll really do it, we'll just really do it." He just looked at me with those enormous blue eyes that he had and just smiled (sort of) not saying anything.

KEN CRIVELLO
On the last day of Patrick's life,I came over and found his nurse talking on the phone and smoking a cigarette. I blew up at her because one thing Patrick would never allow was smoking in his home. I yelled at her, and told her never to do it again. When I finally went in to see Patrick, there was water welling up in his eyes, but he couldn't talk at that point. I told him that it was



PATRICK COWLEY - STILL A HAUNTING FIGURE, HE LIVES ON THROUGH HIS MUSICAL GENIUS AND STYLE WHICH IS REFLECTED IN MUCH OF TODAY'S MUSIC. (PHOTO: MEGATONE RECORDS)

time to let go, that he'd been suffering too long (which he had). By the time I got home from his house, they called and said he was gone.

SYLVESTER
I left America and was gone for about a week. I did a concert in London (at Heaven). Someone called me from the states, and it was all so matter-of-fact. After chit-chatting for a while, they said "Oh, isn't it terrible?" I said "What?". Patrick had died that morning. Well, I had to go on stage after that and sing "Do You Wanna Funk?" (which was the biggest record out at the time) to this crowd, and I just freaked. Patrick was especially loved in Europe. I had to tell these people that he was dead, and then sing. It was a very 'heavy-duty' thing for me.

KEN CRIVELLO
In December, 1982 (after Patrick had passed away), they were having a ceremony for him. We already had an engagement in New York. Paul was doing an AT&T convention where he was singing "Right On Target" with some of the lyrics changed to fit their product, but they were still Patrick's tracks and Paul still said the words "Right On Target". So Paul didn't make it to the services. Megatone was quite upset, telling everybody that Paul had gone to New York instead (which he did). Anyone who knew him would know that Patrick would have wanted him to be in New York doing that AT&T convention -- the epitome of mainstream success! So Patrick's music was played for all of these high-powered executives . . . that was Paul's tribute to Patrick basically.

FRANK LOVERDE
I thank God for him every day because just his name associated with "Diehard Lover" gave it a big boost, especially in Europe. I mean, we were interviewed countless times and usually half of the questions were about Patrick Cowley. He touched a lot of people and they still want to know and talk about him. His music was that innovative and moving.

JOHN HEDGES
What's really amazing is that in the short time of his fame (before he died), so many people were inspired. It was like 'Boom!'. He really did make a dent in the world during his life.

THERESE MAHAR
When Patrick Cowley came onto the scene, people had started to become much more introspective about their lives, about the period. Nobody yet had made a definitive statement about the era. Patrick made that statement in life, and then in death.

PAUL PARKER
At least Patrick did, in his life, get to do what he really wanted to do (which was to become a record producer). He wrote and produced many dance singles (which millions of people danced to, loved and were inspired by). I still meet people around the world who ask me about him and want to know what he was like. They all know that we were close in friendship. Even that is amazing--that so many people knew about a friendship.

CASEY JONES
Cowley actually went on to become a guru -- a lord over sound: a trademark sound which bore his name, and would henceforth be referred to countlessly in other productions as 'The Cowley Sound' a.k.a. 'The San Francisco Sound'. Since then, a lot of the international producers of high energy dance music who aspire to keep the spirit of the music alive, have gone on to mimic the keyboard wizardry of Patrick Cowley. So his flame actually lives on today in the new music. He definitely was a founding father of today's dance music. 'High Energy' itself is actually a term which has its very roots in Patrick Cowley.

LARRY BRENNAN
It's interesting that Arial Records was the only label (I believe) to run a memorial ad in the trades when Patrick passed away. That's a relatively common thing to do. As a matter of fact, for someone of Patrick Cowley's stature, it is a crime that there wasn't more recognition in the trades of his passing. Arial did it out of a deep respect for what he did for our industry and community.

PATRICK COWLEY (1950-1982)

B I L L M O T L E Y

CASEY JONES
Bill Motley had a sound which I would liken more to a Los Angeles sound than a San Francisco sound. He was into neo-disco and perpetuated a sound which Casablanca Records first made popular in the clubs in the late seventies. He was the core (I think) of the whole Moby Dick operation (and the success of it). He has gone on to immortality through his Boystown Gang productions and energized remixes of other songs. The success of Bill's records proved that there was an unfulfilled need for positive, high-energy dance music in the world (which so many other labels refused to believe as they courted rock artists and R&B acts in the early eighties). His sound definitely bordered on the sound of the seventies with lots of strings, horns and swelling productions. Very unlike the pristine and exact style of Cowley's scientific revolution.

MARTY BLECMAN
Bill Motley was wonderful. Sometimes he was like a little space-puppy -- so into his music that he would get all dreamy and think that everything was beautiful. He hit hard though, with his product and did it at the right time (like Megatone) when no one else would touch disco.

FRANK LOVERDE
I didn't really know Bill socially, but I knew of his reputation. I did work with him during "Diehard Lover". He was a very sweet guy to me and seemingly wouldn't hurt a fly. Although he had been very successful in a notoriously rough business, it was a pleasure working with him. He was such an easy going man, very giving and very talented.

LISA
Bill Motley never made himself very personable to me as, say, Stan Moriss did. I have to say that he really made "Jump Shout" with his great mix of it. When I first heard it the way John Hedges and Barry Beam had mixed it, I really didn't think that much of it. But when Bill took it and remixed it, it took on a whole life of it's own. He gave it magic and a breath all it's own. I love that version, but in my show I use a mix by Paul Parker and Ian Anthony

Stevens. It showcases a lot of Barry Beam's wonderful guitar playing.

KEN CRIVELLO
Bill was quite a talented man. I think that he was the key to the success of "Jump Shout". His remix of it was the one that actually charted (as did his remixes of many songs).

MICHAEL LEWIS
Bill Motley was brilliant musically and in a business way. He knew just what he wanted and just how to get it (no matter who got upset or hurt along the way). He was usually right though, in his artistic decisions. I really respect him in that area. It would be curious to see what the San Francisco music scene would be like now if he were still alive.

LARRY LUSTIG
In my opinion, he was a selfish little boy who had a talent, but didn't know what to do with it. He was just a selfish little boy who would not grow up.

LINDA IMPERIAL
I knew Bill. I didn't like him. I respected him, though. At the same time I thought him a little extravagant and eccentric (to say the least). I suppose the bottom line is that he was talented, but personally I feel that if it goes against the dignity of man, then it's too high a price to pay for talent.

BRUCE CARLETON
Bill was very strange -- a hard person to get to know. He had radical mood swings and when he was 'up' he was fine, but look out when he was 'down'! Bill also had a strange view of the industry and his place in it. He was a frustrated singer, wanting to be a star and yet was contained in the role of producer. I believe this is why he would never let any one person become too big of a star without switching the Boystown Gang's roster around. He wanted himself and his creations to be the stars and that was the wrong attitude. If he would have taken people like Jackson Moore and really made stars out of them instead of trying to keep them in line he could have really gone places. Look at Quincy Jones. If you really are a great producer, you can let your stars be stars and you'll still shine with a light all your own.

enjoying his success. Who wouldn't? I don't see that he really 'screwed' anybody, but many times in these situations tempers flare and things are said . . .

JO-CAROL BLOCK
Bill was really one of the great vocal producers, right up there with the best. When he was producing you, he made you feel fabulous -- as if he knew that something wonderful was going to come out of you. He made you know it too. I don't really care for all of his music, but what he did - he did very well. Steven Brown would be there in the studio watching the clock, and Bill wouldn't give a damn about the time. He just loved music so much and showed it in the time and energy he put into it.

STEVEN BROWN
Looking back, I see those days with Bill Motley as the most exciting, productive, funny and creative of my adult life. Working with Bill was a delight; his humor was highly evolved and his outlook was always caring and fraternal.

JEFFREY WILSON
I think the last record (Trance Dance Medley) that he did on his 'Rich and Famous' record label was a very nice way to go out. He got a lot of San Francisco artists together on it (for a change). I'm sure that he didn't mean for that to be his swan-song, but it was a great project.

FRANK LOVERDE
Before he got sick, he had moved to L.A. and was working on a motion picture (about the music of the seventies). We got together once brainstorming about it and also helping the story line. When all of a sudden he simply disappeared from public view. I hadn't heard from him until I heard that he was in the hospital in San Francisco. I realized then why he never pursued the project with me. He died two weeks after that.

GARY NOGUERA
It would be wrong and a lie for me to say now that Bill Motley was

an angel and a wonderful person just because he's gone. Yet, I also refuse to dwell on the negative aspects about him . . . Deep inside he was probably a good person with grand ideas about life. But I feel that he got corrupted by the whole system and entangled in the false aspects of the business. It is very easy to take things that are not yours and not keep commitments and become destructive. It's unfortunate that this happens, but it does. Still, one has to admire aspects of Bill Motley. He kept himself going, he did what he thought he had to do, and we all learned a tremendous amount from him.

STEVEN BROWN

Bill was unsure of his own genius and shy about his worldwide success. The easier it became to place our product, the more excited he became. When Bill eventually left Moby Dick Records, he was actually stunned to realize his works were so famous while he was not much richer than when he first started out.

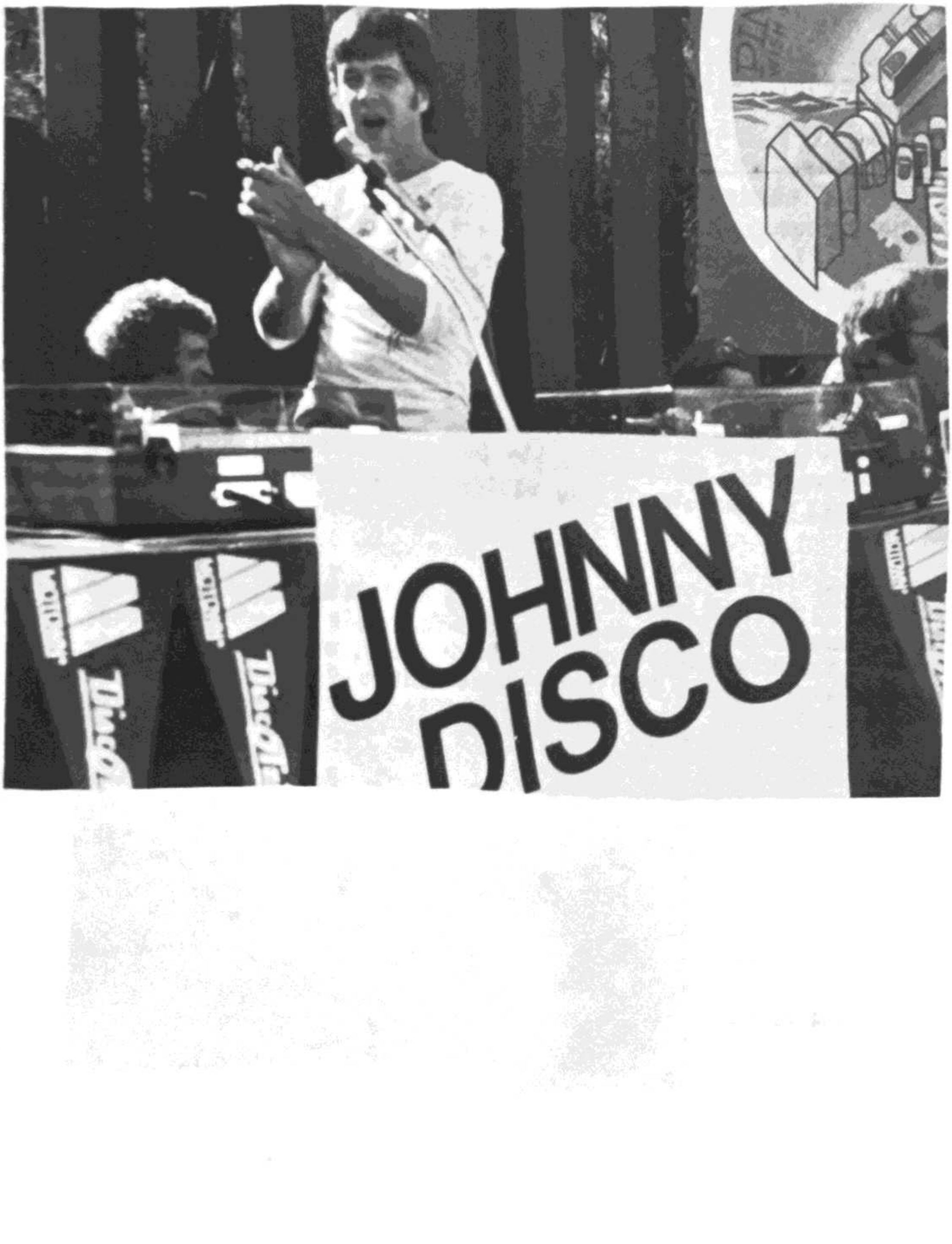
GARY NOGUERA

He was a major force in San Francisco music, and had a lot of idealistic concepts concerning the business and the art. The problem for Bill came in trying to turn those ideals and concepts into reality.

JEFFREY WILSON

Even though a lot of people like to say he treated them badly, he certainly made a lot of people sparkle for their moment. Cynthia Manley hasn't had a hit since, nor Magda Dioni, etc. So no matter what people may think, Bill Motley gave much more than he took from San Francisco.

PICTURED L to R:
BILL MOTLEY, STEVEN BROWN AND CRAIG MOREY.


JOHNNY
DISCO

J O H N H E D G E S

When I first came to San Francisco, I had already been involved in the music business for quite some time as a booking agent but quickly got out of that once I saw how little the demand was here for bands and that kind of entertainment. There's so much talent around that clubs don't want to pay much for bands.

Anyway, I was working at a job that I hated (fixing copying machines or something). One night I was at The Mindshaft (which later became Alfie's) and the DJ was out sick. I told them to let me have a shot at it (which they did), and that was the beginning of it all. Their attendance tripled in a few weeks. I was hugely successful as a DJ, and I liked it. Disco was just beginning to grow at that point (1972), and I grew along with it, becoming a major force in the music scene here, with my own column in "Calendar Magazine" . . . They ran my top-twenty every week and the record companies started noticing that I was 'selling' records for them.

A little bit of organization began to develop between the bars, the labels and the DJ's at this point. Record pools started forming: one first in New York, then Los Angeles and then here in San Francisco. A man named John Randasa and I started BADDA (Bay Area Disco DJ Association). I was the president and he was the vice president. We really got all the clubs from all over the bay area organized and had a tremendous amount of power with labels and artists -- the whole works. Those were the days of paid trips to New York, staying in penthouses with gold toilets and limousines. Those were the good ol' days. It was heaven.

Marty Blecman and I hooked up again after growing up together in Unio. We got into production with a group of guys called 'Fever' after hearing their demo tape of "Standing In The Shadows Of Love". As it turned out, we got them a deal with

FACING PAGE: PRODUCER JOHN HEDGES IN THE MID-SEVENTIES, USHERING IN THE DISCO-ERA AND ALL OF ITS FLASHY EXCESSES. (PHOTO: JOHN HEDGES)

Fantasy Records. The record went up to number nineteen (which was impressive for us at the time), so we produced their album, which also went straight to the top. Things were going great until the band freaked out and felt that we were taking too much of a cut--they were stars and all of that. We split up on very bad terms and to this day do not speak.

I won Billboard's 'DJ Of The Year Award' in 1976, and continued on in my career until disco started to crumble in the late seventies. I lost the work I was doing at Fantasy, and went back to being a DJ at Oil Can Harry's for survival. But it was really good for me because I got back into the music, which is why I still spin to this day. Marty and Patrick Cowley got together and started working on things. That kind of got my blood going again. Everybody was saying it was the death of disco and yet nothing was dying. There was still a need for the music.

I started back towards production . . . That's when I met my partner -- Barry Beam. He had sent me a tape of some new wave stuff, just when there was a huge rivalry in this city between disco and new wave. It was awful, yet I saw the talent that was there. He has an incredible ear for hooks and melodies. So we linked up and wrote a song called "Show Me Yours I'll Show You Mine", which was picked up immediately. Realizing that there was money to be made, Barry and I formed DataBase productions and started making records. Lisa's "Jump Shout" was the first thing that we put together in our partnership. Lisa was great: very turned on and cutesy. I think we paid her two hundred bucks for that. Bill Motley heard it and went ga-ga after Steve Algozino first put it out on his Hot Tracks label. The Hot Tracks mix was just terrible, but it did get Bill interested in remixing it and putting it out on Moby Dick Records. God knows it's a classic now. I think, however, that Lisa is still upset that she wasn't cut in on it, but it was one of those things where we paid her up-front and said bye-bye . . . She did get cut in on the album, though.

Things were going well. Moby Dick was starting to pay until everything fell to pieces over there (which really disillusioned us for a while). Meanwhile, Barry did a song called "Right Spot" with his group: 'Blueprint'. We got that out on Fantasy Records, but they didn't pay very well. And so that was a bad experience too. "Rocket To Your Heart" came out and shot up the charts showing

people that we really could do something. Sales were brisk on that record, but Moby Dick was crumbling, and couldn't keep up with the demand so we probably lost a lot on that one too.

Lester Temple and Barry worked on "Castro Boy" around this time (which was a take-off on "Valley Girl") and while we couldn't get a label to touch it due to the profanity etc., we got it out anyway on our own label. I think we pressed about five-thousand of those which are still selling worldwide. I constantly get calls for that record and so it might come out on a greatest hits album or something.

Tip Wirrick and I started working together and came up with Sylvester's "All I Need" album (which included "Don't Stop") to follow up the success of Patrick Cowley's production: "Do You Wanna Funk?". We recorded it at Mary and Peter Buffets' studio, mixed it at the Automatt and that record went right up to number two, becoming very successful for Megatone, Sylvester and us. I'm still making money off of that record. Then we did "My Boyfriend's Back" for Mary Buffet which never really did anything but was a lot of fun to do.

I think the next project was JoLo's "Last Call" which took forever to get out due to problems at Megatone but it did very well when it finally did come out. That's really about it, until this last year when Shawn Benson came along. Mark Watkins played me this demo he'd made of "Seclusion" and Barry and I really liked it and jumped on it. I think we did the whole thing in about a week and sent it to TSR Records who picked it up right away. It also did well.

We just recently put out another JoLo project ("Soul"), and are working with a new singer: Linda Campfield, and that's about it. I have a goal of completing twelve records this year and I'm well on my way . . . I don't know if they'll all go out this year but I want to finish them.

JOHN HEDGES:PHOTO
COURTESY HOT TRACKS.

L E O F R A P P I E R

I really got into dance music by chance. I was working with Tom Anderson (one of the Beach Blanket Babylon performers) on the score for a musical production and we had several ballads, show-numbers and some high energy stuff, using the other people from the show like Val Diamond . . . Anyway, one song really started to click (which had Tom as the lead vocalist), called "Stay Out Late". From the energy of that we decided to work on some other dance songs together and see what we could come up with.

Tom actually took the four-track demo of "Stay Out Late" to Moby Dick Records (who really liked it and encouraged us to continue), introducing us to producer John Hedges. Moby Dick was actually starting to go under at this point when I came up with "Rock Dancing" which we felt was stronger and so we shifted our attention to it. John Hedges had just finished Lisa's album and was looking for something to work on, so he and Tom and Barry Beam and I all pulled together to produce "Rock Dancing". John had always wanted a studio in his home and the combined energy of that desire and my proddings got him to go ahead and get the equipment, which we used for the record.

As it turned out Megatone Records eventually was the label to pick it up and we were all very excited at that point. Unfortunately, due to various problems occurring at Megatone during that period the record was delayed and just never got up the steam to come out with them.

Into the picture comes Gary Noguera and Magda Dioni who were in the process of forming their own record company with the intention of only releasing Magda's material. They had a hit with Megatone and were working on several things for her when I played them "Rock Dancing", which they liked a lot and sort of decided (again at my prodding) to extend Pink Glove Records to include material by other artists. Gary and I bought "Rock Dancing" back from Megatone and got it ready for a Pink Glove release while in the meantime Magda was really taken with a song I wrote called "Dangerous", which

became her song and also the first release for Pink Glove Records.

Around this time I had also begun working on a song called "Dance" with a local artist named Joy St. James. It turned out quite well and became the second release on Pink Glove Records, going to number two on high energy charts in England and also charting here on Casey Jones' Hi-NRG chart in Dance Music Report. "Rock Dancing" has come out and is doing its thing now along with "Fire" by Linda Imperial.

At this point I'm working with Magda Dioni on two more releases; a high energy number titled "Hot Lover" and a morning sleaze song called "Work It". I also just completed a co-production of "Love Take Me High" with David Diebold (featuring the vocals of Frank Loverde and Dana Farber) which came out on Megatone Records. We are currently working on the follow-up to "Love Take Me High" and I am also working on product for my own studio group called 'Morrocco' . . . That's about it up to this moment in time. I'm just working towards (and dedicated to) promoting dance music born in San Francisco.

PHOTO LEFT: PRODUCER LEO FRAPPIER, ONE OF SAN FRANCISCO'S STRONG NEW TALENTS. (PHOTO: BRENDA LEE)

CHAPTER TWO:

THE STARS

TAKE A LOOK AROUND, TELL ME WHAT YOU SEE,
SISTERS AND BROTHERS, FEELIN' HIGH FEELIN' FREE,
AND THEY'RE LIGHTING UP THE SKY,
STARS GLIMMERING,
DANCING IN THE NIGHT,
STARS SHIMMERING.

YOU ARE A STAR, EVERYBODY IS ONE.
YOU ARE A STAR, AND YOU ONLY HAPPEN ONCE.

"STARS"
SYLVESTER, 1979 Fantasy Records
Produced by Harvey Fuqua and Sylvester
(Patrick Cowley)

THE STARS

The celebrities here are representative yet not wholly inclusive of the wide range of personalities and stars that periodically shoot brilliant into the heavenly firmament above our tiny peninsula here on the west coast. Marianna, of 'Bear Essense' fame has had her share of memorable discs including "The Big Hurt" and "Just One More Touch", and is active today with Paul Parker producing her. Mary Buffet also made a timid splash into the dance hoopla with "My Boy Friend's Back", one of the last projects on Moby Dick Records . . . Jeanie Tracy is on her way to becoming known in many circles, with her success on Star Search now behind her and several dance floor favorites on Megatone Records. The Weather Girls are also reaching beyond the confines of dance oriented music and finding fulfillment in various avenues, using their vocal talents to back up many nationally known stars and acts.

San Francisco should be proud of its existing star-stable and the new budding luminaries like Shawn Benson, Brian Soares, Dana Farber, Greg Fleming and Perri Halevy (not in alphabetical order) all of whom have new product coming out of San Francisco presently or in the near future. For a city of its size (relatively minor compared to the common metropolis), San Francisco has a surprisingly tight grasp on a good portion of the dance music and the dance music stars that entertain the world (something we should cherish and maintain through our support, retail and otherwise). Unfortunately, this is not always the case. In fact, it has been historically very difficult for local singers to get work in the Bay area or even club-play for their records. Of course it is often said that in order to find success one must leave one's home-town, but the support of the community from which celebrities rise is very important in the long-run. Hopefully, as time continues and trends pass this aspect of the industry will become just a sad statement about a confused moment of our history. Until then, however, the stars shine on . . .

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S Y L V E S T E R

You have to understand that I've been touring, performing and playing live since the mid-sixties. My band was a jazz band, a pop band, different things . . . It was first called "Sylvester And The Hot Band" in 1970-71 when I was with Blue Thumb Records and I had the Pointer Sisters doing background vocals for me. I was touring and performing around the country, opening shows for big name acts, the works. I sang all my life though; as a child I sang a lot in church and that continued until I turned fifteen and basically went out to be wild. After a period of that I was with the "Cockettes" for two shows and then started working on my own; basically period jazz shows. I did one show called "Women Of The Blues" in which I featured the music of Bessie Smith, Billie Holliday, Ethel Waters, Lena Horn and Josephine Baker. I sang songs in French and German and that was a very popular show at the time.

I started hearing disco in the early to mid-seventies and didn't really think much of it. I certainly didn't consider it serious music at the time as I was so into jazz and pop, I mean it was cute and fun, but it wasn't me . . . I lived in Europe from 1973 until the beginning of 1975 and started hearing it there as they were a bit ahead of us musically at the time and when I got back, of course it was all starting here. There wasn't much going on in San Francisco musically since the end of the sixties with all the heavy rock stuff that went on during that time. Europe was fun for me, in London I used to hang around with Elton John, David Bowie . . . Amanda Lear. They were good times.

When I came home I started touring again (after a short break from singing), and worked periodically at the Cabaret which was a club here in San Francisco, later called The City Disco. Marty Blecman was the DJ there and Patrick Cowley was my light man for the shows. I hooked up with Martha and Izora and we did shows. Lots of shows. I worked six nights a week at the time and was making good money: two to three thousand dollars a week (plus paying the band) and I

FACING PAGE: SYLVESTER - DANCE MUSIC'S MOST ENDURING AND INTRIGUING STAR. WHAT BECOMES A LEGEND MOST? (PHOTO: SYLVESTER)

was living fabulously! I had a sort of cult following by this time because I had toured all over the country extensively with groups like It's A Beautiful Day, The Commodores, rock organist Lee Michaels, Buddy Miles, David Bowie. So my show was very above ground, while disco was very underground at the time.

We were playing at the Palms on Polk Street one night and I met Harvey Fuqua who worked for Fantasy Records. We did one album for them called "Sylvester" which had an Ashford and Simpson song called "Over and Over". It caused quite a bit of controversy about me being so outrageous and so wild and people liked it. It was a very big song in New York . . . on the disco scene.

Anyway, Tip Wirrick and I were writing songs for the second album and we wrote "You Make Me Feel Mighty Real" as sort of a ballad and we did "Dance Disco Heat" as a funny little disco song. After all, here were all of these people putting out disco, making lots of money and becoming famous and everything, so we thought "why not?", we'll put it out and nobody will like it and we certainly won't like it, but we'll do it. Anyway, Patrick and Marty heard it and thought it was good. Patrick told me that he played synthesizers and asked if he could do some lay-overs on the track (kind of like what he did with Donna Summer's "I Feel Love") and I said okay, so he went off and did his thing with all of his machinery.

At the time the synthesizers were like big pieces of furniture and he had all these funny little cords and things that no one understood. They didn't even know how to plug them into the board, it was so ridiculous. So, Patrick put all the synthesizers on "You Make Me Feel Mighty Real" and "Dance Disco Heat" and if you really listen to them you can hear how they're all out of tune and the tempo is jumping from fast to slow. I thought at the time that they couldn't sound any worse than the rest of them, so we put them out.

The next thing I knew . . . within seconds it seemed, we had this record -- THE major record of 1979, 1980 . . . To this day I'm still getting checks on that record! It completely disrupted my whole life. We went from this little pop band to international stardom. There was no place that we went where there weren't

SYLVESTER LETS HIS HAIR DOWN AND RELAXES INTO HIS POSITION IN THE DANCE MUSIC HALL OF FAME. (MIXED MEDIUM LITHOGRAPH BY DAVID DIEBOLD)

thousands of people waiting to see us. Gold and platinum records and t.v. shows and concerts and millions of dollars -- I just couldn't believe it!

After that, the records kept coming, the success kept coming and there I was. I didn't understand it because I didn't really like

the music at that point, not until I decided what I wanted to do and took control over it like I usually do with my work and projects. It wasn't until about the beginning of 1982 that I seriously got involved in dance music and that was with Patrick Cowley on "Do You Wanna Funk?". He wrote the music and I wrote the words and then I got into it and really enjoyed it. Up until that point I let everybody else have artistic control of the records because I wasn't really interested in it. I had great success but wasn't into it.

So I took a crash course in studio recording because I had to know what I was talking about if I wanted control. I can go into a studio now and produce a record myself but at the time I needed to learn and did.

My latest record is obviously not disco. You can dance to several of the tracks and they're hot songs, but you'll see a lot more of my musical background on this record. You know, the beat goes on and there's a lot more to me than just disco. I still enjoy singing those songs, and I'll never turn my back on that following, but I'll also never get any more fans by doing the same kind of music constantly. I do have to say one thing though about my career, which I am very grateful for, and that is that I have kept the consistency and quality of my music in tact throughout these years and . . . I'm still working. That is what really amazes me because almost all of the big stars of the disco explosion have just disappeared and I have existed through it all and still sell records. I'm very grateful for that to the public.

On the new album I have several adult contemporary jazz songs like "In the Cool of the Evening" and "Anything Can Happen". I think I do that kind of stuff well because it's where my background is and it's what I like. That's really what I listen to at home. Rick keeps me current on all of the new dance records but I mainly listen to my jazz.

I think I've transcended a lot of that "black-disco-drag-queen" stuff by just persisting and working hard at becoming respected in my field, which I am. I'm not a gay act anymore. I'm a singer and an artist and it's taken a lot of serious thought on my part and a

lot of direction in my career to get to this point. I've had to scratch and claw and threaten suicide to get ballads on any of my albums up to this point, but Megatone is a dance label and I can't blame Marty. I have definitely done my duty though.

When I say that though, I don't mean it in a complaining way. I would never turn my back on the people who made it possible for me to work during the lean years when there weren't any major hit records. Those were the DJ's and the clubs and the people who bought my records in the dance market. They always have received first priority with me and then comes what I want to do, but please, at least give me my moments. I don't care if it's not a commercial success but I have to be an artist and I have to do it for myself.

At Trocadero recently I celebrated my 40th birthday and basically did my old show of the women in blues and I had a great time. I was a little bit too loaded

THE CROWN JEWEL OF THE SAN FRANCISCO STAR STABLE. SYLVESTER JAMES SHINES ON FOR ALMOST TWO DECADES. (PHOTO: COURTESY SYLVESTER)

but I had a good time and I think everybody else did too. I just pulled it together at the last minute and did some songs by Cole Porter, some made popular by Ethel Waters; "Moon Glow", stuff like that. It just happened and I loved it. One of the greatest moments of my life came when I was called up to sing back-ups on Aretha Franklin's album because that was always a dream of mine for many years -- to work with Aretha! I called up Jeanie Tracy and we screamed together on the phone. When Rick got home I was still writhing on the floor. It was a totally wonderful experience for me because no matter what anybody says, Aretha is the queen and always will be.

I'll always live here in San Francisco. I've been all over the world and I love it here. I love this city. I've seen it go through many, many changes (I don't think the changes are over yet) and I want to be a part of it. With new people making new music here in the city, I think we might see a period like we did in our heyday of '80 to '83. Patrick was certainly a big influence in that whole sound that we cultivated, but there are other talented musicians coming along. Bill Motley also was a large factor in San Francisco's success but if we get our new talent focussed I see it all happening again.

My own future certainly includes a lot more producing. I love to find new people and bring them into the studio and guide them along into a career. I like to write music and produce it, and that's where I see my life headed at this point. I have no desire to ever own a record company (I don't even know what it involves), I just want artistic control.

I'd love to work with Shawn Benson as I've known him for many years. I remember Shawn when he used to be this skinny little boy (believe it or not) singing in clubs, on the dance floor . . . ABOVE the music, no matter how loud it was. I could always hear him and know exactly where he was even if I couldn't see him. I told him for years that he just better go and start singing. You ask him and he'll tell you, I used to say "Shawn, how come you don't sing? You better get serious and sing! You've got to make records and be fabulous!" That's why I'm so excited and happy for him that he finally did it. He has an incredible voice, I wish I

SYLVESTER'S MUSIC HAS, OVER THE YEARS, BURST THROUGH MANY WALLS WHICH HAVE USUALLY TRAPPED A DANCE ARTIST. (PHOTO: COURTESY SYLVESTER)

SYLVESTER REFLECTS ON NEW SUCCESS WITH HIS MULTI-ALBUM DEAL WITH WARNER BROTHERS/MEGATONE, (WHILE ALSO QUIETLY CURSING THE CLEANERS WHO STARCHED HIS SHOULDER PADS). (PHOTO: JEFF KATZ)

could sing like him. I really do want to work with him in some capacity.

Certainly the mistakes I've made in my life have made me what I am today because let me tell you, the doll's been through it. I could tell you never-ending horror stories about this business. A lot of people who become successful very quickly don't know how to prepare for the pitfalls. I'd like to tell people to be careful. Not to be cynical and non-trusting, but just to be careful. You don't have to conform or be anything you don't want to be, rather it's much better to be exactly who you are because let me tell you, that's what they're paying for: your image of you. Ultimately, without the artist there's no management, no record, no nothing. To know who you are and what you do is the most important thing.

CASEY JONES

Sylvester is definitely a beacon in the community and a major force contributing to the San Francisco sound. His music is steeped in the party experience and expression, and has been since the late seventies. His collaborations with Patrick Cowley have furthered his evolution into today's sound and his recent endeavors show that he is branching out now into a more wide-spread, commercial sound. His new album is certainly a step in the right direction and should do well for him and Megatone/Warner Brothers.

MICHAEL FINDEN

Sylvester started a lot of careers in San Francisco. It was his initial push into the outside that grounded a lot of people in what we were doing and made the political connections for dance music. He got people involved in this kind of work (including me). I will always be indebted to Sylvester, as should all of San Francisco.

SYLVESTER; SEEN IN G.Q. MAGAZINE. PHOTO COURTESY SYLVESTER.

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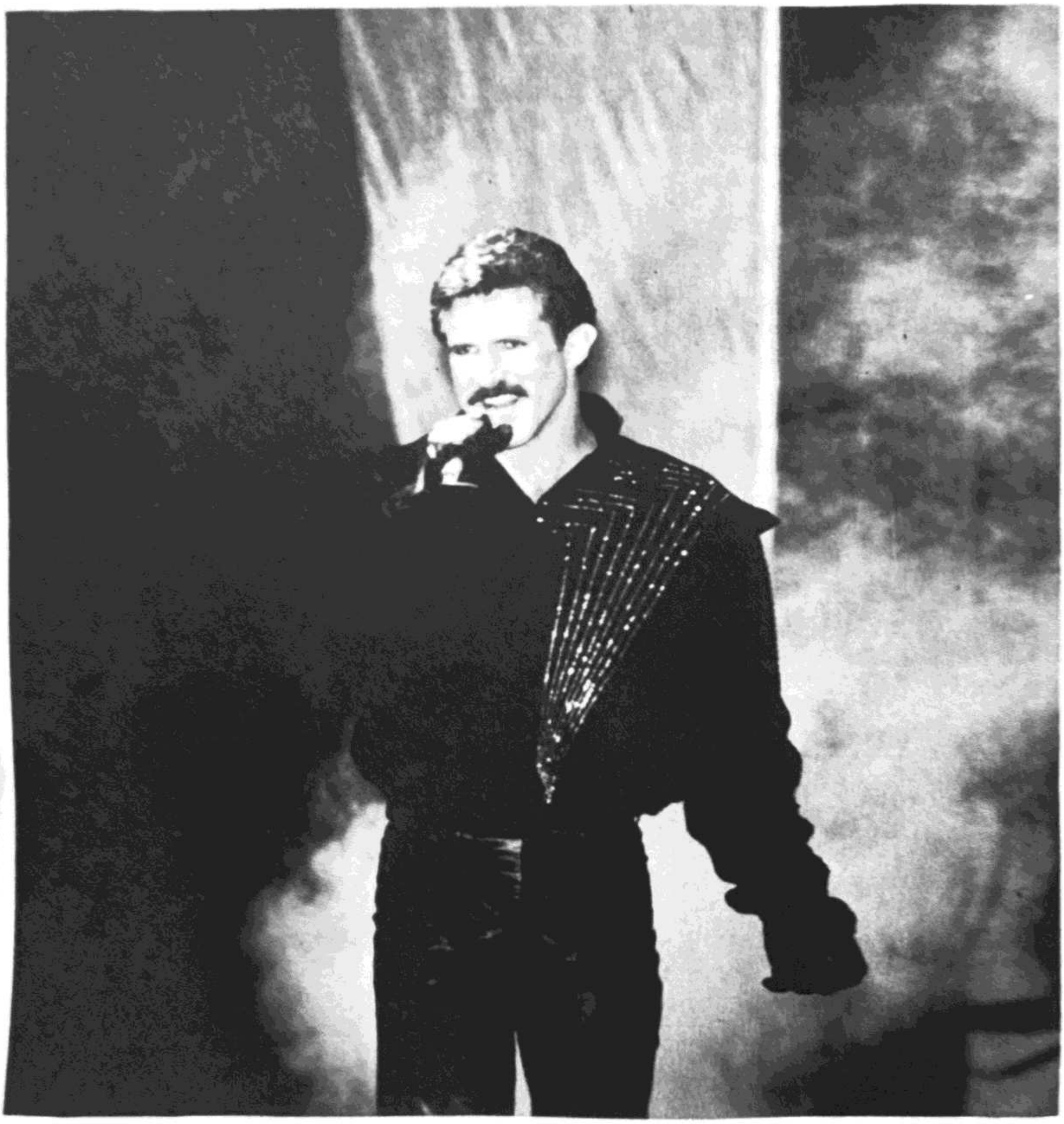


PAUL PARKER

I started my singing career in a top forty band here in San Francisco where we did hotels, restaurants and juice houses--basically anywhere that we could sing. We did a lot of work for almost nothing but we had a great time.

One day I was walking down Castro Street and came upon Patrick Cowley sitting on a stoop. He had just gotten back from touring Europe with Sylvester and was no longer with the band for several reasons. Anyway, a friend of mine introduced us and he invited me to come to his studio to sing a demo, to see if we might work together. He had this really funky studio down near Eighth and Howard in a deserted old building which everyone was eventually chased out of. He later moved to another building nearby and shared a studio space with Tip Wirrick.

The first demo we did was "Love Me Hot", then "Pushin' Too Hard" and then along came "Right On Target" which became my first single. We also did "Lift Off" which ended up on Patrick's first album. It was very exciting for me to be recording in a studio for the first time and also it was dance music (which was a change from what I had been doing). Patrick taught me everything I needed to know about recording at the time and also about latin rhythms because he started out as a drummer in a top forty band, then went on to learn guitar and study synthesizers, finally using everything he knew to become a songwriter. He was also a lightman at The City Disco and I think that being exposed to that much dance music taught him a lot about it. It was so exciting in the dance music scene in those days because I could go in and participate and just experience it all, whereas nowadays I really can't just go out and experience it because I have become a part of it in a different way, yet separated in a sense. When you get into the recording business you develop strange relationships with the DJ's; either they are overly friendly and transparent, or they feel the need to go out of their

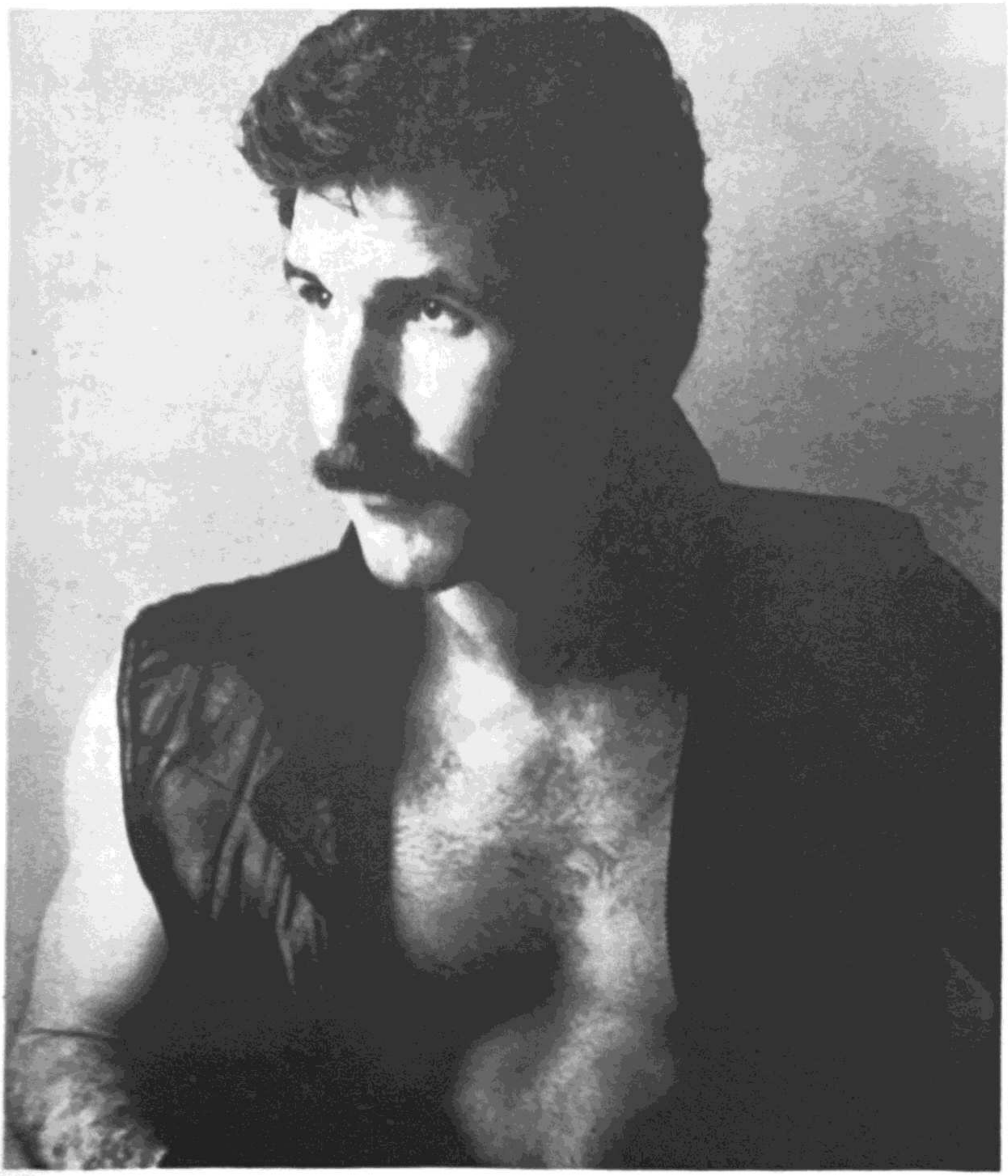
PAUL PARKER, A MAJESTIC FIGURE RISING FROM THE SMOKE AND FLAMES OF THE CRUMBLING DISICO ERA OF THE SEVENTIES, WITH HIS #1 HIT--"RIGHT ON TARGET". (PHOTO: MICK HICKS)

way to prove that they needn't be friendly to you. It's very strange. I have remained good friends with several DJ's though, like Howard Merit who is in Key West now and Ian Levine in London.

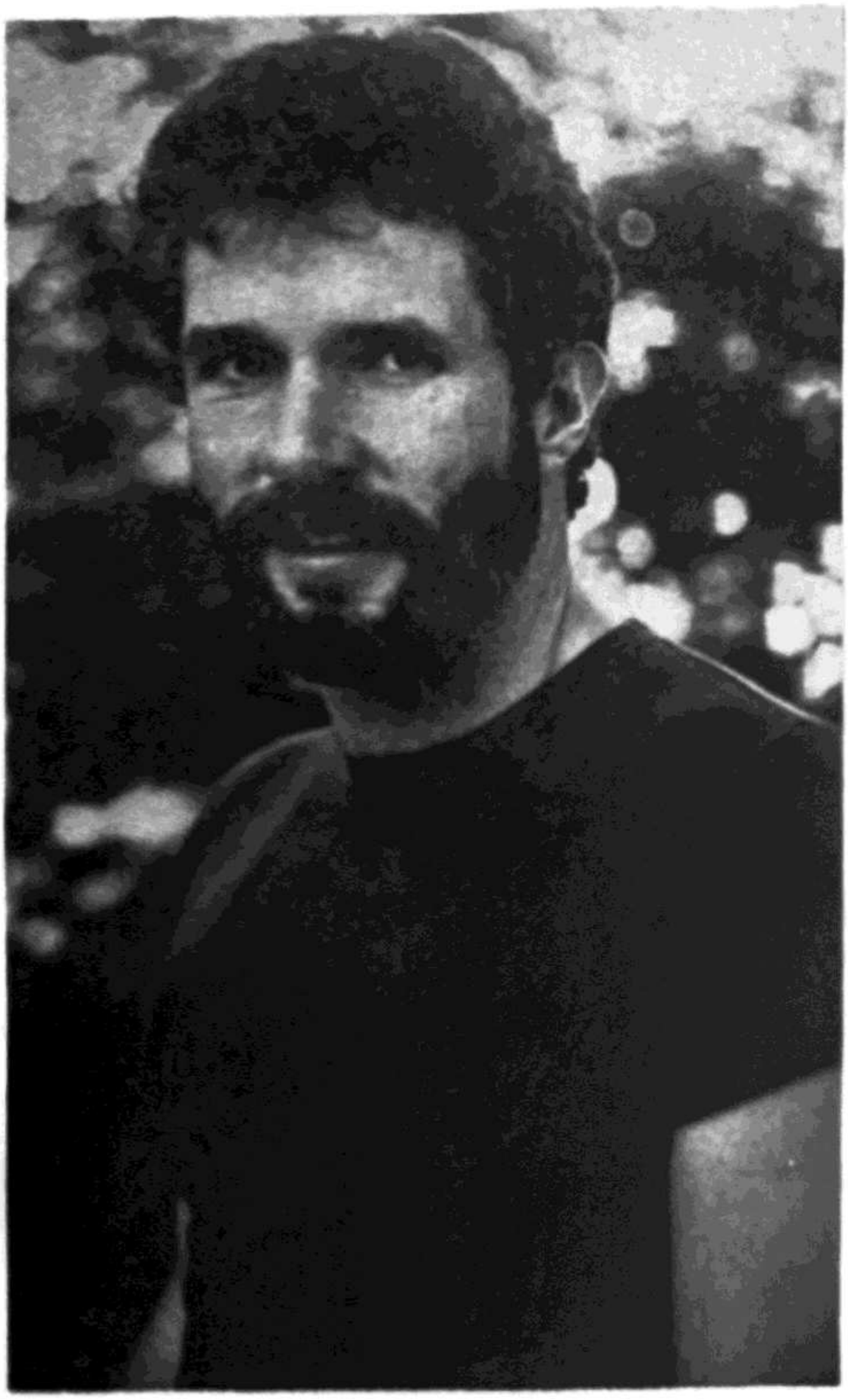
Marty Blecman was a DJ at Alfie's at the time and wanted to start a record company and that's just what he and Patrick did. Marty was sort of my manager then but as the record company idea began to take shape we realized it to be a conflict of interests. Since Patrick and I were such good friends I never worried about being paid or anything like that though. Unfortunately, during this whole time Patrick started getting sick. Marty and I were friends at the time and were both very worried about Patrick, not knowing what was going on (as most people didn't at that time concerning AIDS), so we just did the best that we could and tried to encourage and support him. Sometimes he would come over to visit Ken (my new manager) and me for the afternoon and would end up staying for a week, which was okay because I was gone so much and wanted to see him as often as I could. I'm not sure if he ever came to understand (or accept) that when I went away on a tour singing it was because I had to in order to make money and live. I had to promote the record and I wanted to be a singer.

I also started dabbling in song-writing at this point with "Shot in the Night" which became the only new song on my first album. At the same time Patrick was working with Frank Loverde on "Diehard Lover" and I remember Marty saying that he was just throwing Moby Dick a bone by letting them put that song out . . . Of course it turned out to be one of the biggest records of the whole lot (doing especially well in Europe and Mexico). Here it was a monster dance hit but over there it went pop.

Anyway, that was how my whole involvement with dance music began and while it was rolling along Patrick got sicker and sicker as I was becoming this disco singer and traveling all over the place. I'd never been anywhere before and suddenly I was going everywhere and meeting thousands of people. It was great, but at the same time when I'd get back from each trip Patrick was more ill or had something happening to him and so the whole experience of becoming a "star" (and in fact the whole disco scene) became very connected with AIDS and dying to me. I met Ken Crivello just prior to



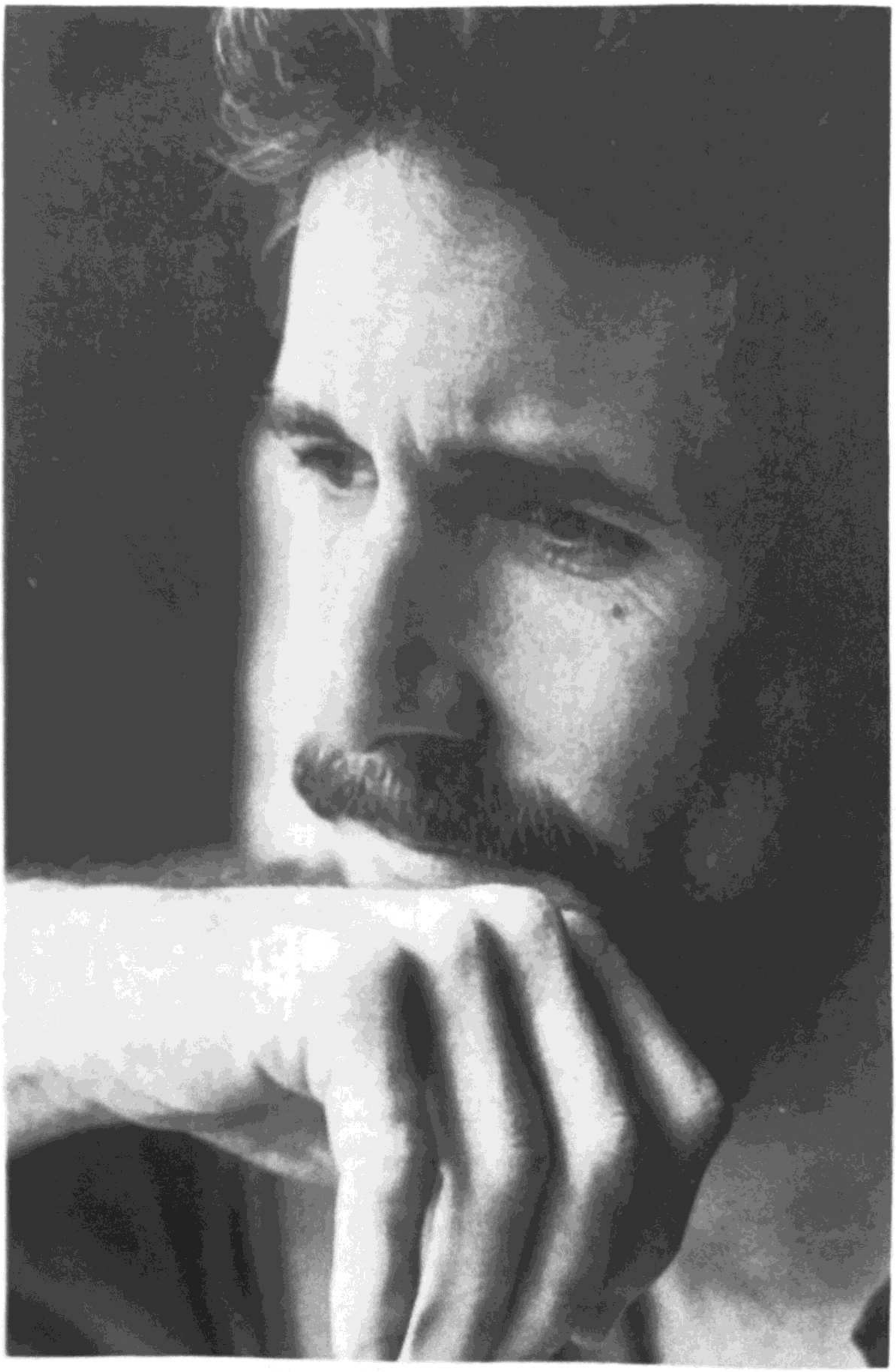
PAUL PARKER CHEST SHOT #1,741. MEGATONE'S EARLY PACKAGING BROUGHT A NEW MASCULINE ENERGY INTO DANCE MUSIC, PULLING SHARPLY AWAY FROM THE FEMININE ATTRIBUTES OF THE SEVENTIES. (PHOTO: MEGATONE)



PAUL PARKER: NATURAL MAN, LEAVING MEGATONE TO FIND SUCCESS ON HIS OWN. (PHOTO: FISHER ROSS)

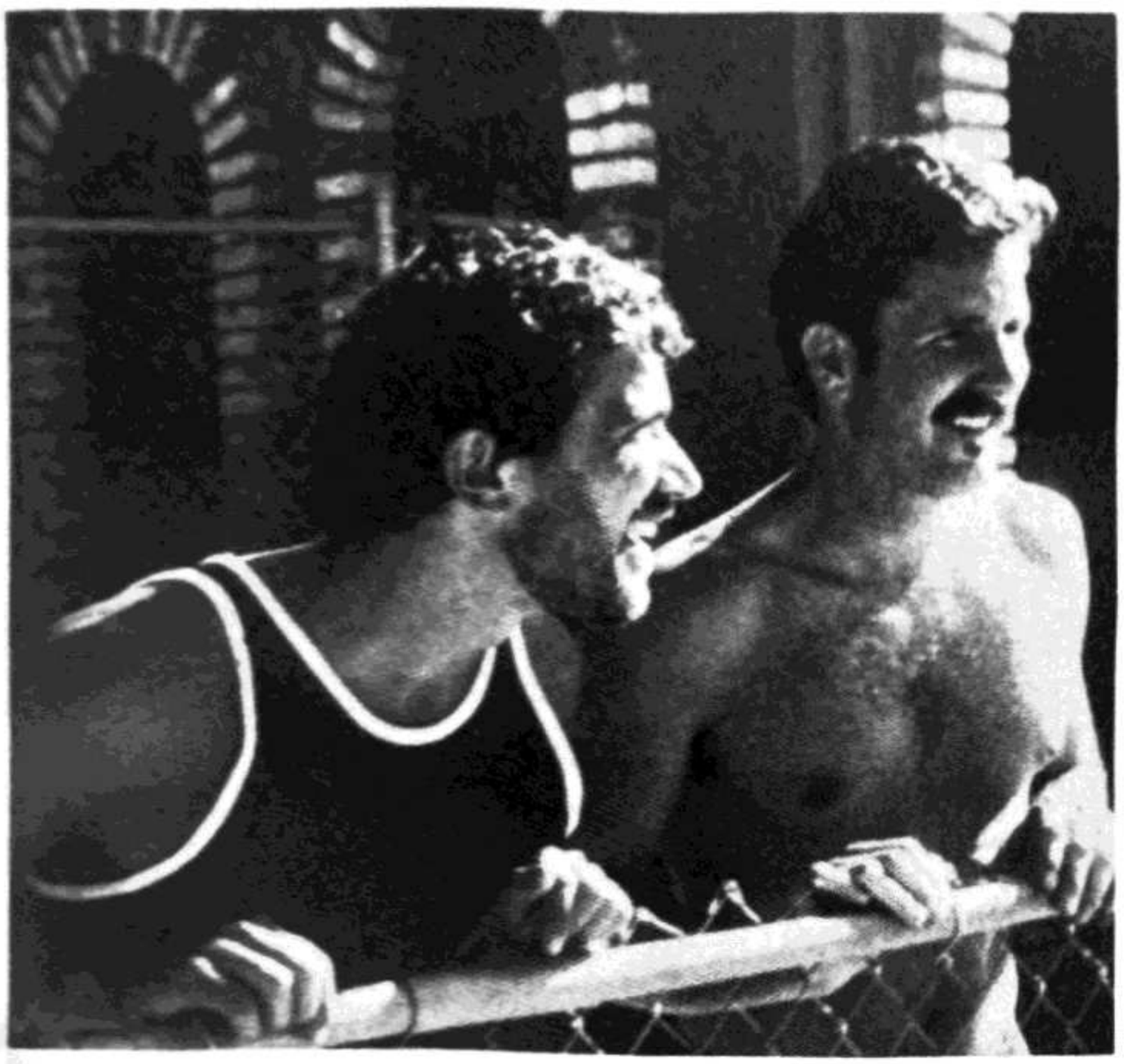
"Right On Target" and he became my manager. Patrick came and lived with us for a while during a rehabilitation period when he had to learn how to walk again. He had gone from being a healthy, vibrant, cocky thirty-year-old person to basically like a little old man with a very childlike quality too. It was kind of like having your best friend turn into your grandfather before your eyes. It wasn't a good experience.

One of the most important things I learned from Patrick was about songwriting. He's really the one who got me started in it because before we met I just assumed that I couldn't do it. I had tried when I was about 22 and I failed so I just gave up until I started working with Patrick later. Of course now that's really what I do most, along with producing



records for other artists (which I also really enjoy but never dreamed I'd be doing one day).

After Patrick died I met Ian Anthony Stephens in London. He asked me if I'd like to do a track with him and I said I'd love to. About two weeks later he came to San Francisco and we worked together on a number of songs, including "Desire" which did very well and turned out to be the biggest British import record of the year. We started Fantasia Records together after that and the first release was "Don't Play With Fire" b/w "Without Your Love" and we've been working together ever since.

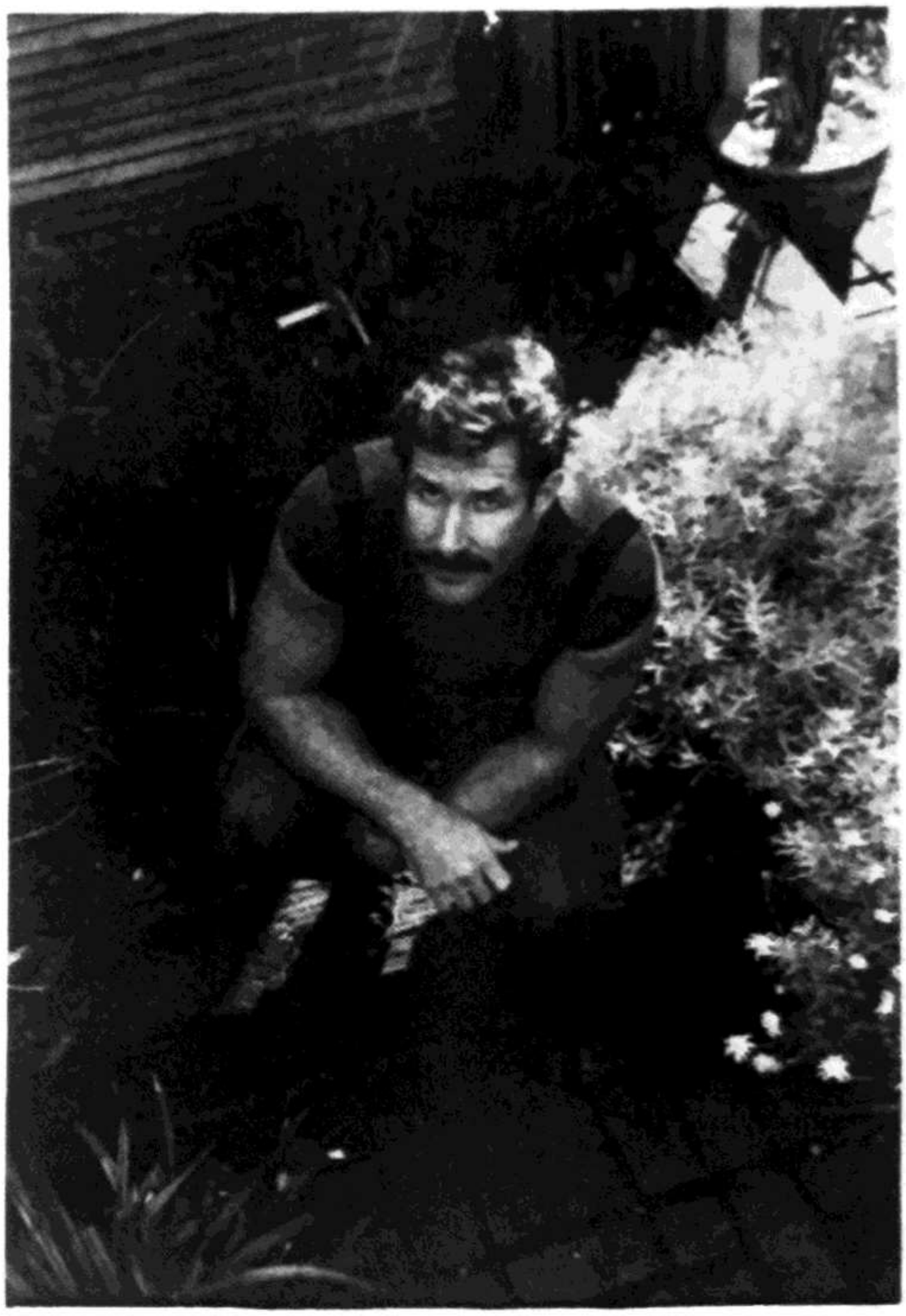


PAUL PARKER CHEST SHOT #1,742. HERE WITHMANAGER KEN CRIVELLO. **PREVIOUS PAGE:** PAUL CONSIDERS HIS RECENT RETURN TO #1 ON BILLBOARD WITH "ONE LOOK" ON DICE RECORDS. (PHOTOS: COURTESY KEN CRIVELLO)

I actually split with Megatone when I took "Desire" in to let them hear it and Marty refused to even listen to it. He said he wanted to go to New York to find me a producer and that it would be the start of something great (and to forget "Desire"). Well, I left the office and talked with Ian and just decided to leave Megatone. I called Marty up and told him that if he didn't want to put any energy into projects that I believed in, then I would go elsewhere. There wasn't much point to working together because I was never the type to just sit back and

take orders from an executive concerning art, especially my art.

At this point I'm working a lot with Man Parrish and am just finishing my follow-up to "One Look" (my second #1 Billboard hit), which came out on Dice Records. I've also been putting together songs for a Jessica Williams album, along with producing Lisa, Perri Halevy, Debbie Jacobs, and Marianna.



LISA'S PAUL - AT HOME IN THE GARDEN.
(PHOTO: COURTESY KEN CRIVELLO)

LISA

Paul Parker is just great. What can you say about him? Some people I've met in this industry have really adopted that affected 'star' attitude which makes you really not like them, but Paul was never like that and probably (hopefully) never will be. My first experiences with him were so comfortable, sort of like being out in the back yard chewing on a piece of straw or something. Plus he's incredibly talented and a great gardener besides! We seem to be growing together in some ways too. He often thinks he's my guru but I think that I teach him things as well . . .

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L I S A

I was living at an alternative art space on Valencia called 'Tool & Dye' and one of my roommates had a band called 'The Nubs' which covered all types of music: rock & roll, punk, Motown, country western . . . everything. Anyway, I used to sing around the house a lot and he asked me to join the band for a few gigs. Before I knew it I was in the band permanently (doing mainly Motown songs). In fact, it became a sort of 'Motown Review'.

Every weekend our alternative art space put on concerts in the basement while the upper levels were devoted to art and exhibits dealing with the visual arts. One night we opened for Barry Beam (who was producing with John Hedges at the time), and he was surprised that I sang since he had only known me as a painter up to that point. Anyway, he and John asked me if I would be interested in working on a song they had written called "Jump Shout", and at that point this was very exciting because I was basically still exploring the idea of singing in a professional way. I enjoy extending my artistic boundaries in all directions and I readily agreed to the idea and sang for them.
Well, they were pleased with what I did with the song and we recorded it in a few hours and that was that, I thought . . .

They then took it to Moby Dick Records who picked it up immediately and the next thing I knew, there it was at number seven on Billboard. The record did exceptionally well for Moby Dick (double platinum in Mexico alone), plus becoming a worldwide pop hit. I was in turn approached by Moby Dick to do an album for their label. That's how I got started in dance music and let me tell you, I went everywhere on that one song. I would sing it on stage, and with no other records out, I would wind up singing it again as an encore!

The amazing thing is that wherever I went on tour (in Europe or anywhere), they would know the words and sing along with me. I couldn't believe it! That really made me feel more comfortable in

FACING PAGE: LISA, EVERY INCH THE CLASSIC HIGH-ENERGY DIVA! (MIXED MEDIUM LITHOGRAPH BY DAVID DIEBOLD)

the countries where I didn't speak their language and I took it as quite an honor.

"Rocket to Your Heart" was the first song we worked on for the album and that song went to #2 on Billboard and stayed there for seven weeks which was really great for Moby Dick; this little independent San Francisco dance label.

UNIQUE, STRONG-WILLED, CREATIVE. UNFORTUNATELY LISA GOT TANGLED-UP (SEE PHOTO BELOW) EARLY IN HER CAREER WITH SOME ONE-SIDED PRODUCTION DEALS, NOT RECEIVING THE ATTENTION OR MONIES DUE HER. (PHOTO: FANTASIA RECORDS)

During that period I never made it to Mexico on tour (which I feel would have been a good move at the time), although we tried. At the time I had a booking agent who wasn't (I think) doing the best job that he could for me. I (being a non-professional essentially at the time), couldn't really see how he was lacking and I was losing work as a result of it. On top of that Loverde (another Moby Dick artist at the time), came back from Mexico with untold horror stories and so with the several factors working against it, the tour just never evolved.

It took us a while to make it to Europe as well. If I had made the tour when "Rocket to Your Heart" was peaking it would have been sensational (which it actually was anyway), but it would have been more so. Of course with "Tempt Me" out, Mexico is still a good possibility since they were just granted the foreign licensing on it, so we'll see.

I was born in Detroit so naturally my major influences (musically) were the Motown acts, although as a child my father would play lots of Ethel Merman and the other show tune luminaries of the time. On my mother's side of the family, my grand mother was a vaudeville performer and would go around with the kids playing the accordion (while they did acrobatics), from country club to country club. All of my father's family are visual artists and around age fifteen I hooked up with some other kids in high school and we sang folk songs; Peter Paul and Mary songs . . . Canadian mining songs and anthems, you name it, but I never thought that I would actually be singing professionally, not in a million years.

The one thing that I have learned from my early experiences is that I can BE and USE more of myself in my act. I now incorporate my other artistic endeavors into my performance, whereas in the beginning I didn't think I could get away with it. I wasn't aware that this was what I really should be doing because that's the kind of person I really am.

Initially I was just trying to figure out what persona I was supposed to project. What did a high-energy dance music person look like and how did one present oneself? Do they do flips on stage while they sing or what? I made a lot of discoveries about myself through the whole experience and actually, because of it I

LISA FREDENTHAL AT HOME WITH HER FIRST LOVE: PAINTING. THE BOHEMIAN RENAISSANCE WOMAN EMOTING IN VARIOUS MEDIUMS. (PHOTO: LEE ABEL)

now do a lot of painting on fabric, silkscreening, costume designing and things of this nature that I never really thought about before. My art has definitely escalated as a direct result of being involved with dance music.

As another example, we created a video for one of the tracks on the album and in the video I animated one of my own paintings to go

with this high energy disco sound and it was great how the worlds joined together for me. As long as I'm doing something creative I'm happy. It would be very nice to make a lot of money at what you do but you've got to love it first.

Right now I'm working with different people on some new projects. Ian Anthony Stevens and Paul Parker have some material for me and also a fellow named Norman Salant (who did "Sax Talk" recently), has a really excellent song that we're working on. I would really like to see my career go more towards live instruments as opposed to everything being synthesized. I naturally also want to be a part of the conception of the projects I'm involved in as with "Tempt Me" (which I co-wrote with my manager Robert Lee and Steven Singer: a musician from L.A.). I do have a new record coming out on Dice Records produced by Paul Parker that has a new sound for me, so I'm interested to see how it goes.

KEN CRIVELLO

In the past two years Paul and I have become very close to Lisa (both professionally and personally) and have lots of fun working with her. She's quite an artist, involved with many mediums. She's also quite a character as anyone who meets her knows. I really hope that she gets her turn because she's been putting out a great deal of energy and deserves it (as does Paul). They're both still underground artists (although Paul has had his first major radio hit with "One Look"). In this business, underground means that you sing mainly in gay clubs (which is naturally limiting in some ways), and above ground means t.v., radio and stadiums.

MAGDA DIONI

I really like Lisa. To me she is very 'today' -- even ahead of her time, in the way she dresses and acts. She has a marvelous voice and is creative in the arts, plus being a wacky dresser (kind of new wave, but a clean version of it). Lots of color in jewelry, fabrics, make-up.

CASEY JONES

Lisa is an artist first and a musician secondly. She is very unique and she has a trademark style with exciting and interesting vocals. She has become a mainstay in the high-energy world (a miniature diva as it were) with "Jump Shout", "Rocket To Your

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Heart", and most recently "Tempt Me": possibly her best production to date. I think that with good arrangements and productions undergirding her she can really go places but due to the uniqueness of her vocal presentation, she needs strong productions to complement her, not mask her.

FACING PAGE: THE NEW LISA, WEARING HER OWN HAND-PAINTED OUTFIT AND JEWELRY. LISA ALSO ENJOYS THE RELAXING PASTIME OF RAISING BEES (SEE HEAD-DRESS). (PHOTO: FANTASIA RECORDS)

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FRANK LOVERDE

At seventeen I moved to New York from L.A. where I became a DJ at a place called 'Yellow Fingers' and was quickly exposed to many celebrities and people involved in the music industry. I was there for about four years during which I became more interested in music and took up the guitar. I'd been singing all of my life so it was a natural progression for me.

At this time someone had heard me playing at the club an made me an offer which I couldn't refuse: to come to St. Louis to spin at their club. Once there I met this little bitch (jokingly): Linda Imperial. We hated one another in the beginning. I was playing at the opening party for the club that hired me and she came up and asked me if I could play something with a beat! [I was right in the middle of James Brown at the time.] As it turned out she married my best friend and we all moved back to L.A. together (singing together whenever possible), along with Dan Straehorn who was a friend of ours and a choreographer for (I think) Debbie Reynolds at the time.

Linda and her sister and I formed our first group and we kept at it until Dan eventually gave me the ultimatum to either put all of my energy into a music career (which he would manage), or be a waiter for the rest of my life. I put my energy into music.

We got a demo tape together and Dan got it to Tom Sanford at The City Disco in San Francisco. We had stylists come in to give us a 'look' which worked out really nicely (very progressive for the time), and we were a huge success in the cabaret. The City kind of adopted us and we played there often along with The Elephant Walk, The I-Beam and other places which hosted live bands at the time.

FACING PAGE: LOVERDE (NO, NOT CHARLIE'S ANGELS) CONSISTING OF (L TO R) LINDA IMPERIAL, FRANK LOVERDE, AND PEGGY GIBBONS. GOING DOUBLE-PLATINUM ON MOBY DICK RECORDS WITH "DIEHARD LOVER" BROUGHT THIS GROUP GREAT FAME BUT LITTLE WEALTH AS MOBY DICK FOLDED WITH THEIR FUNDS. (PHOTO: COURTESY FRANK LOVERDE)

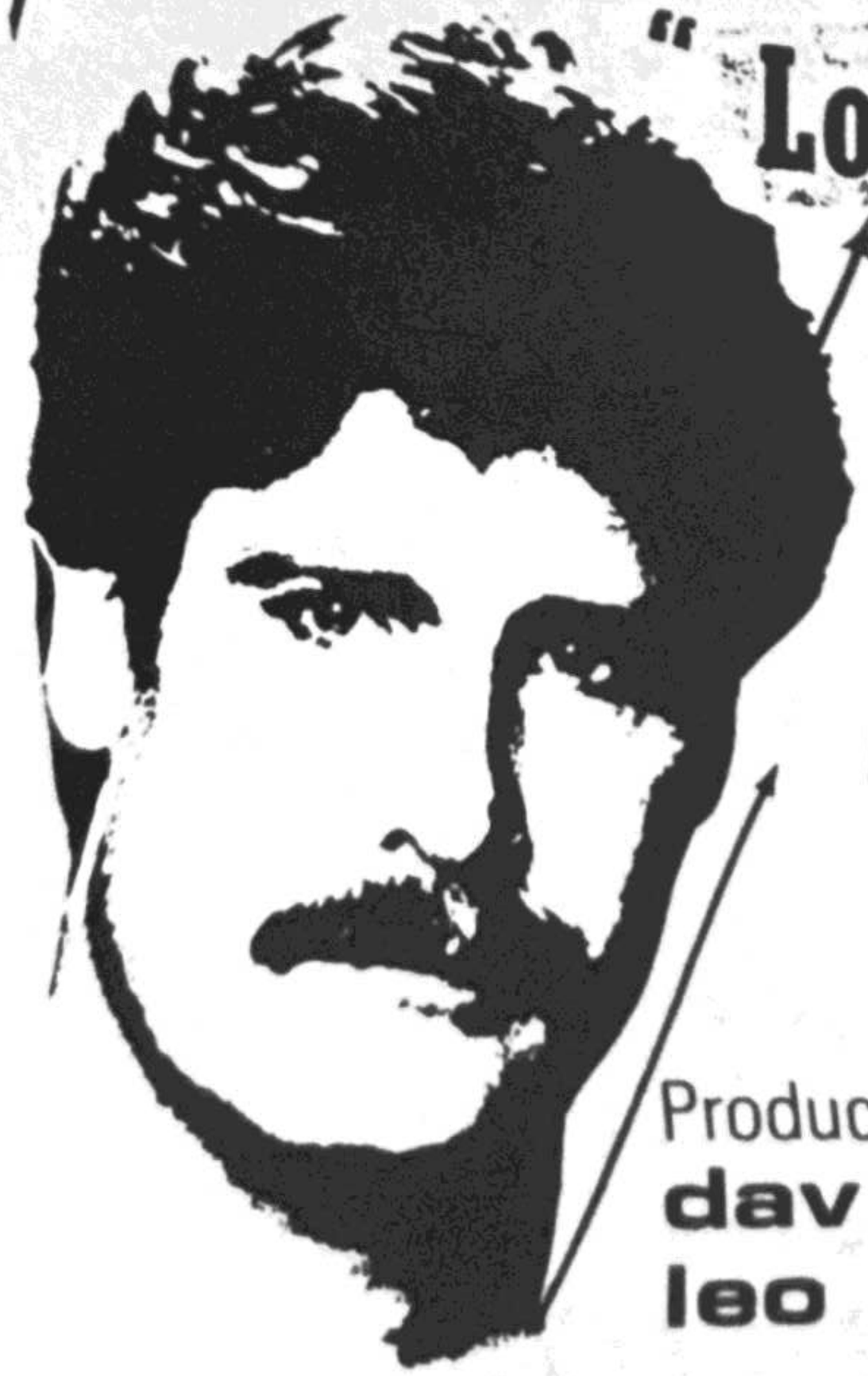
Around this period we got a deal with Prism Records to put out "Iko-Iko" which was a Patrick Cowley/Michael Finden re-arrangement and it did fairly well. I got together after that with Tip Wirrick and Don Miley to write some music and we came up with a song called "I Got the Feeling". I had recorded it with Jeffrey Cohen as my executive producer and was planning heavily on it being Loverde's next release, when Harvey Fuqua heard it and asked if we could give it to the Two Tons Of Fun. I eventually gave in and the song went on to be a major dance hit and it was really a thrill to walk into Dreamland or Trocadero and hear something I wrote being played. The excitement of the residual checks was nice too! The success of that song was what really gave a sound basis for me as a writer.

After that came "Diehard Lover". Patrick Cowley would come by my house after sessions in his studio with these instrumental demo tapes and ask me if I could do anything with them. I would keep them for a few days and either write the lyrics myself or take them over to Don Miley's house and we'd write together. Anyway, one of those turned out to be "Diehard Lover" . . . I saw an ad for a car battery and liked the idea of never running out of fuel or energy or love, so with that idea I took it over to Don and we wrote this song for Linda Imperial.

Patrick was getting real sick by this time when Don took the demo over to Moby Dick Records and they really liked it. Linda was to sing "Diehard Lover" and I was going to do the flip side: "My World Is Empty Without You". She practiced and I practiced and we finally got down to the studio when Bill Motley took us aside and said that everyone at Moby Dick had agreed that I should sing "Diehard Lover" (due to the audience we were shooting for), and Linda should sing the other. Well, Linda was upset (as was I, having not prepared for it), but like a true professional she stepped aside and we continued on.

FACING PAGE: FRANK'S NEWEST RELEASE "LOVE TAKE ME HIGH" ON MEGATONE RECORDS HAS BROUGHT HIM BACK INTO THE THICK OF THINGS. ADVERTISED HERE IN DANCE MUSIC REPORT, THE SONG WENT TO #2 ON DMR'S HIGH-ENERGY CHART. (GRAPHICS: DAVID DIEBOLD)

FRANK LOVERDE (&) MANIFESTATION



"Love Take ME high"

! Billboard MARCH 7 : recommended dance cut

! *Brian Chin* : "very good high energy."

! DANCE MUSIC REPORT: #42 sales
#2 hi-nrg

Produced and mixed by
david diebold &
leo frappier

MEGATONE RECORDS

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In a few weeks (after Linda had learned the other song) we came back into the studio to record her. Again, Bill took us aside and said that they had decided to have me sing "My World Is Empty Without You" after all. It was crushing and Linda freaked out and left at first, but she did come back and we recorded it. That photo started it all for the international touring, radio and T.V. spots and all of that.

Moby Dick was very supportive at the time, but we were on our way to do a Paris tour and they wanted another single out before we left, so we rushed into the studio and threw "Backstreet Romance" together (which we thought was flawless at the time). As it turned out when we got back to the states we found out what a flop it was; I don't think it even charted. So then Moby Dick went under owing us a fortune (as with everyone else), and our new material was all unpaid for in the vaults at The Automatt Studios, where Moby Dick left it.

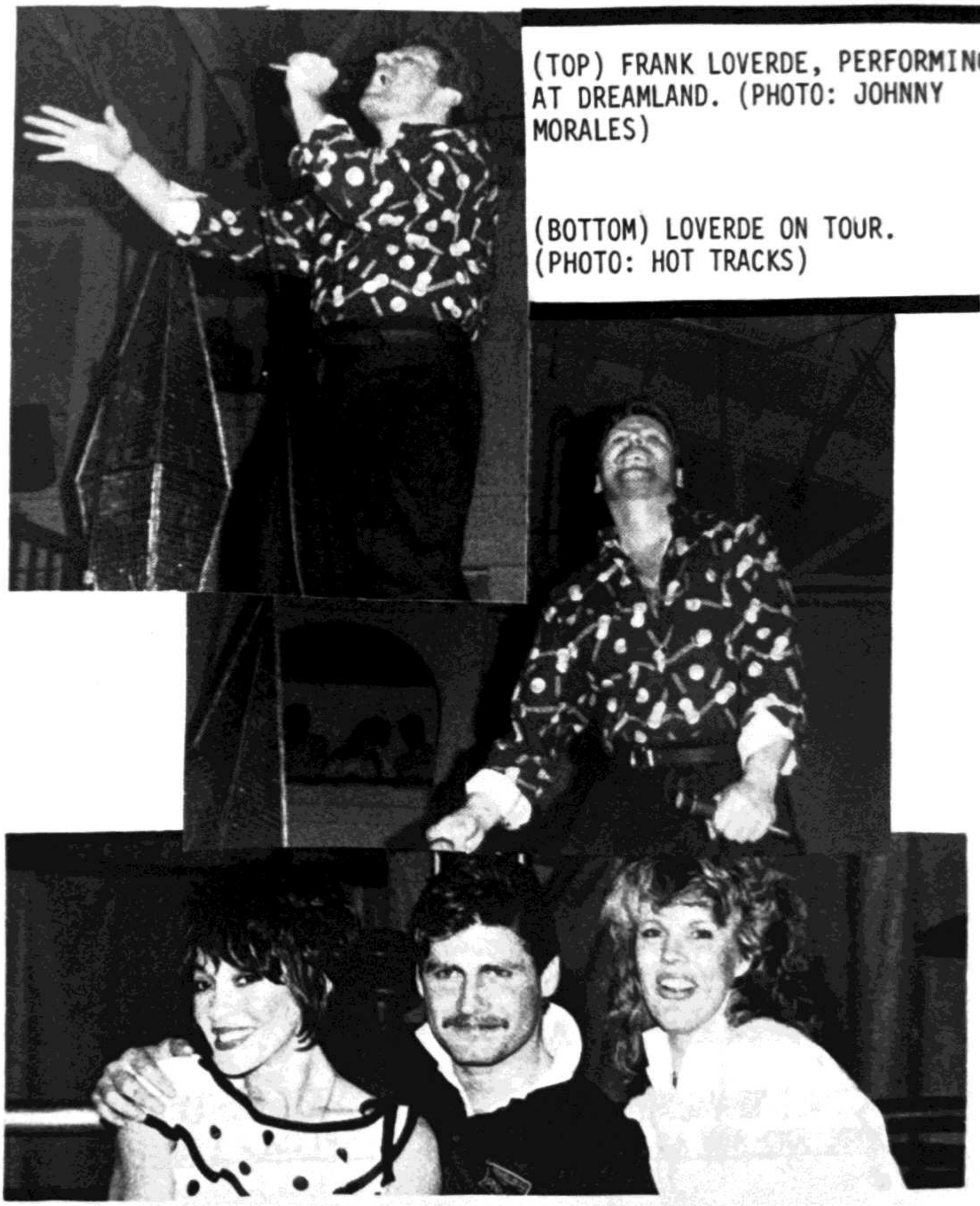
At this point I'm heavily into writing and producing, and with Linda and Peggy doing their own things, which I'm thrilled to death about, it's not as much fun to perform. I did a gig alone recently and it's really a lot more fun with the girls.

With the success of "Love Take Me High" on Megatone Records, I'm obviously working again as a singer. David Diebold and Leo Frappier are producing my next record also (entitled "Manifestation Of Love", which David and I co-authored), although writing and producing are still my main interests. In fact, Linda Imperial's new song on Columbia Records; "Extra Credit", is a project I also co-authored with Don Miley, so things are going pretty well.

LINDA IMPERIAL

Frank Loverde is probably one of the sweetest, most adorable friends I've ever had in my life. He has gone beyond the call of duty in helping me and I owe more than half of my success to him. Frank pulled so much of my talent and energy out of me, and helped nurture me and my craft for so long. He saw something in me long before I saw it, and he drew it out. With his beautiful heart and love and wisdom I became receptive to the idea that I had something to offer to the world. Some people can get a little manipulative

and power-hungry in this business but Frank never has. Frank met my mother just before she died and promised her that he would take good care of me and he has. He is one in a million and he loves (I don't mean this literally) everybody. He lets everyone into his life on a personal level. I love him.



(TOP) FRANK LOVERDE, PERFORMING AT DREAMLAND. (PHOTO: JOHNNY MORALES)

(BOTTOM) LOVERDE ON TOUR. (PHOTO: HOT TRACKS)

LINDA IMPERIAL; HER HEAD STILL REELING FROM THE ROLLER COASTER RI
WITH LOVERDE AND NOW AS A SUCCESSFUL SOLO ARTIST. (PHOTO: BORZOI)

L I N D A I M P E R I A L

I met Frank Loverde in St. Louis in 1970. I was still in high school at the time while he was this big-shot DJ from New York and we both worked at a nightclub together. I remember the first time we met I was looking like the last whore although I'd never been laid, and he was spinning at the club. I walked up to him and said "Like, can't you play anything I can dance to, you know?" and he had James Brown on at the time. He hated me.

Oddly enough, we eventually became friends and moved to Los Angeles together with a friend. Frank was always writing songs and I had studied music so an artistic relationship was conceived through it all. After all, I HAD been in Madrigals, girl's choirs, advanced girl's glee and so on . . .

Frank was always pushing me on to sing. I remember he'd always have me sing in front of friends and I'd get down on "Born Free" and we'd just have a great time. We became very close and affectionate in a brother/sister sort of way.

My sister Ann and I would also get together and sing quite a bit, and finally we all just started the group 'Loverde'. Frank had always been a singer and loved Bobby Womack and James Brown and that kind of music so it was a natural progression for us all. Ann moved away eventually and Frank and I performed together for a while until we auditioned for the extra girl and that's where Peggy Gibbons came into the picture.

Peggy was like this little barefoot hippie (who had never worn make-up in her life) while I, on the other hand . . . way on the other hand (after living in Brazil and New York), just couldn't wear ENOUGH make-up. I would wear everything, all at once, and was this very flamboyant sort of character - which was difficult for her to adjust to in the beginning - but it all worked out quite well actually. We all respected and supported one another and started working quite regularly as Loverde.

During this period our manager got us an audition with Dionne

Warwick which we passed and got a month-long engagement in Reno a
Tahoe. We were making a good name for ourselves in San Francis
and sang at The City for a month along with several other litt
things like debutante parties at the Hilton, that sort of thing.

I also remember having an image problem during this period. That
when all of my hair got chopped off and made into little spik
standing straight up. My face was clown white with bright red li
and red around the eyes (intended to make the eyes glisten). Wel
I looked like Count Dracula on a hard night.

I also had done a few things on my own like being the lead sing
in a little rock band called 'Kid Courage' and we played in oft
the-road pubs and stuff until I left them and Eric Martin took m
place. I was obtaining more success with Loverde and so I focuss
my attention on its future. Also around this time I met Micha
Finden and worked with him in the band 'Spectrum' as a back-u
singer. We opened up for Gloria Gaynor, Junior Walker and Th
Allstars, Dave Mason and many others, and were quite busy for
while.

Don Miley was managing Loverde at this point and we started a
intensive program to re-energize the group. We called Peggy up f
Portland and asked her back and she said "OK". That's when Pris
Records came into the picture and picked up "Iko-Iko" which start
charting and doing very well.

Things were looking very bright until we got into some contractu
difficulties which we were able to free ourselves from after gre
duress. We continued to do well singing "Iko-Iko" and "I Got t
Feeling" (which Frank and Don wrote) until they sold that one f
"Two Tons of Fun" and of course it went on to be a great hit reco
for them.

Anyway, Frank, Don and Patrick Cowley had written me a song wh
was "Diehard Lover". I loved it and practiced it for two years a
the day we were to record it for Moby Dick Records, Bill Mot
told me (there in the studio) that they had decided to have a m
vocal on it and Frank was to sing it. I was crushed but I got o
it as one does in this business, and as it turned out I've fina
come out with my version of "Diehard Lover" -- all these ye

LINDA'S 'MONA LISA' SMILE IS CAUSED BY HER RECENT DEAL WITH COLUMBIA RECORDS FOR HER SINGLE "EXTRA CREDIT". (MIXED-MEDIUM-LITHOGRAPH: DAVID DIEBOLD)

later (on Megatone Records), so that made me very happy. We used the actual vocals which I put down about an hour before Frank put his down in the studio THAT day . . .

As it turned out we got a lot of work from that record but things

didn't stay all roses for us. Due to problems with management an internal problems Loverde ran into difficulties, not to mention th horror at Moby Dick Records. That label was incredibly corrupt an extremely unprofessional and it's downfall was absolutel unavoidable as far as I'm concerned. I am not one to judge anybod but I do believe in cause and effect.

I eventually left the group because after fifteen years as background singer I really felt that it was time for me to d something if I ever was going to. Frank was very supportiv through it all and after a rough year with Don Miley he is also no very supportive. Tim Mckenna was my manager for a while, but no I'm back with Don Miley.

I first met Gary Moguera in a studio situation doing (of course background vocals for Magda Dioni and I remember thinking that I really like to work with someone as dedicated to his singer and t his product as Gary was. I really loved how he was so behind Magd (and still is). Curiously enough, my first solo record "Stranger" - was on Gary's label, Pink Glove Records.

My next record was called "Fire" and was produced by Leo Frappier That came out early this year on 'On The Spot Records' (which wa Stacey Q's label). That record is still selling but the rea excitement in my life right now is my latest release (on Columbi Records) called "Extra Credit". It's much more mainstream and i intended as a radio record. So, we'll see.

For the time being, I just continue to work and do my best, all th while mediating and drawing the right people and situations into m life. People ask me why I do what I do, and I can only say tha it's my duty. It's each person's duty to do what they do best an to do it with a pure and forgiving consciousness. Especially wit music (which I feel I feel is one of the most healing forces), i is very important that one approaches it with the right attitude.

I feel that the karma of the music industry is changing right no and the artists are bringing a higher energy into it, and I wante to be a part of all of that. I've been a dental technician, a go go dancer, a singing waitress, you name it; but through it all I a

a musician. I always want to bring joy into it instead of jealousy, strife and corruption because that's not music, that's not harmony, that's disharmony. I'm looking for personal harmony to enhance my music and vice-versa.

DICK BONAIUTO

Linda Imperial is going to be a star someday. She really and truly is. She has the personality, the looks, and that girl works and works and works. She's gonna do it.

FRANK LOVERDE

We are brother and sister. She's one of my family. I bring her home with me every Christmas and we've known each other for seventeen years. I think she is one of the most talented ladies around who's had a real rough time becoming a success but I think she's got her foot in the door. We've fought and carried on in the early days (I've even punched her out once), but I love her and we've both mellowed out over the years.

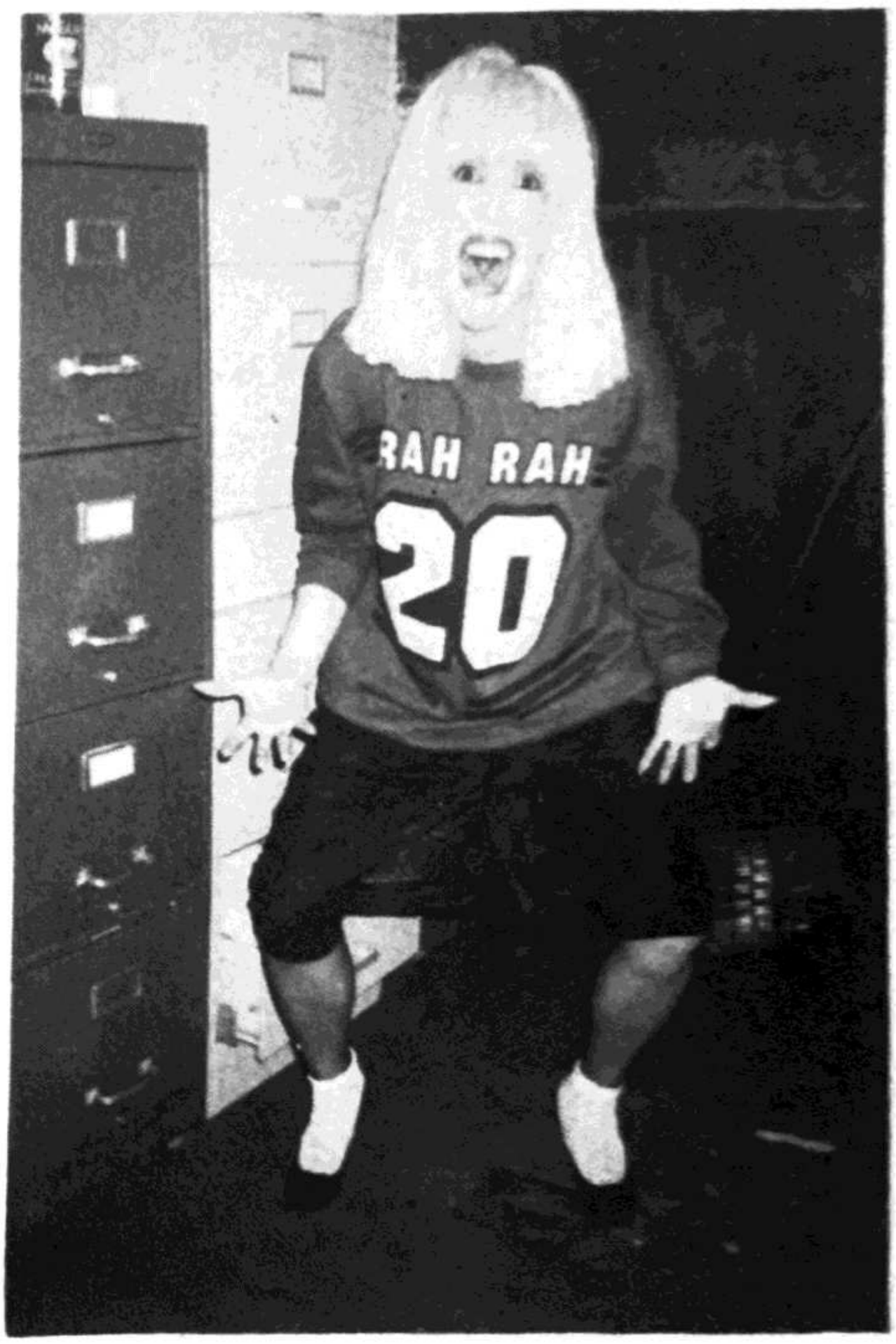


PHOTO RIGHT: A GLAMOR STAR FROM HEAD TO TOE. HERE LINDA IS BACK-STAGE CHANTING A MEDITATIVE PHRASE TO BRING SERENITY TO HER PERFORMANCE. (PHOTO: GARY NOGUERA)

J O L O : JO-CAROL BLOCK/LAUREN CARTER

JO-CAROL
Lauren and I met through 'Acapella Gold' which was a jazz vocal group a'la Manhattan Transfer, only a little more bizarre. There where six people in the group including Michael Finden, Lauren and I, and Carol McMacken who was the other girl in the Patrick Cowley Singers as it turned out. One day Michael asked us if we wanted to sing on this little disco thing that his friend Patrick had written and we all said sure, so we went down to his studio . . .

LAUREN
His studio happened to be right downstairs (below where our is now). He shared it with Tip Wirrick at the time.

JO-CAROL
That's right. Anyway, we heard "Menergy" and sang on it with Michael and basically thought, that was that.

LAUREN
Patrick was also the first person to ever record 'Acapella Gold' for our demo tape. He really loved what we were doing in the group which is why he asked Michael to see if we would sing for him.

JO-CAROL
I remember after that record came out on Fusion Records, Marty Blecman asked us if we'd like to make five hundred dollars singing at Alfie's . . . Well, in the jazz group we'd be lucky if we made five dollars a week (we actually spent more than we brought in), so naturally we thought it was a good idea.

LAUREN
That was our very first dance club performance in 1981. Michael Finden sang on the record but turned down doing the live

FACING PAGE: JO-CAROL (L) AND LAUREN CARTER (R) ARE SAN FRANCISCO'S NAUGHTY BUT NICE PARTY GIRLS, KNOWN FOR BLAZING A MUSICAL TRAIL ACROSS THE COUNTRY AND BEING AMBASSADORS OF DANCE. (PHOTO: MICK HICKS)

performance (possibly because he had just gotten back from touring with Sylvester and partly (I think) because he didn't want to be a part of the 'disco circuit'). He was really into jazz at the time and maybe thought it was a step backwards.

JO-CAROL
He was probably just embarrassed to be up there singing with us in our little jungle-slut outfits. He knew we were going to make fools out of ourselves. It was a wild party and we got to get wild and the boys were wild (in fact a lot of that night I can't even tell you about!). On top of that, after the show we were scheduled to sing live on KGO with 'Accapella Gold' and showed up all smug and proud (still in our jungle-slut outfits) and didn't even have the decency to remove our make-up. We sang when the show was over and looked around at ourselves and at the rest of the group and said "Something's wrong." . . . Shortly after that we broke off from the group (Lauren, Carol and I) and became the Patrick Cowley Singers.

We eventually went on the road as 'The Patrick Cowley Singers' and had some great times. We had to go all the way to Atlanta to meet Sharon McKnight but we did meet her and have since become good friends.

LAUREN
Sharon had a dance single out in Europe recently and actually, Jo-Carol and I are producing her next single. I can hardly believe that we're record producers on top of everything else now (in a very male-dominated field). Seeing Patrick take control of his music like he did was really amazing. He was a one man show and liked it that way. He created everything you heard and subconsciously I think I picked that up because now I crave (and Jo does too) to be totally responsible for our sound.

During the span of our career a lot of our friends (not our close ones though) felt that we sold out or something, going into disco, but unless you become involved in it you can't really understand what the scene really is. It's a lot more exciting and fulfilling for us and now I really like the music. In the beginning it was not something that I was interested in but like anything, once you

THE GIRLS AGAIN! SHOWN HERE PUSHING THEIR 'WELL-ROUNDED' CAREERS UPWARD AND FORWARD IN THEIR 'JUNGLE SLUT' OUTFITS FROM EARLIER DAYS (PHOTO: MEGATONE RECORDS)

begin to experience it, understand it and take part in its creation you get an immense satisfaction from it.

JO-CAROL
Let me tell you it's a helluva lot more exciting playing at The Saint in New York to a screaming crowd of thousands, than crooning at the Sea Witch in Ghirardelli Square to a group of quietly staring patrons. I like the energy when you're backstage at a club and the people are out there pumping up to the music. We also really got to stretch ourselves as actresses and have a lot of fun creating a party rather than just doing the serious show thing.

LAUREN
I guess you could call us well-paid party girls . . . For our first performance as 'JoLo' (after Carol left us), we were singing at Sylvester's birthday party at The Woods on Russian River when he took us aside for a little talk about performing and basically gave us the advice that if the crowd isn't into your performance, just make your own party up on stage and if they want to join you that's fine but if not; the party continues with you! Sylvester has been like a guardian angel to us or something. He really took us under his wing for a while and showed us the ropes. I particularly remember him before our shows exclaiming: "More cheeks! More Eyes!"

JO-CAROL
We actually became JoLo before Patrick died and he even gave us his blessing. Patrick never really cared what we were called, it was everybody else around him that wanted to keep our identities tied in with the Patrick Cowley mystique . . . We told people when we would perform that this was just one facet of our creative identities and we're still having to push the JoLo identity on the road. People ask us why we changed our name constantly . . .

LAUREN
Not trying to be facetious or disrespectful at all, we would have to say: "Uh, Patrick Cowley is dead.".

JO-CAROL
We spent a few lean years on our own as JoLo but we made it through, performing a lot and doing shows while we learned about song-writing and really grew as artists. We'd give Marty songs every so often and he never really got excited about anything until he eventually just said "Look, you girls want to be these big pop stars and that's all fine but I just dare you to write one killer . . . one classic disco song." Well, we just looked at him and said "okay" and turned and walked out.

THOUGH SEPERATED NOW AND PURSUING INDIVIDUAL CAREERS, JO-LO ONCE BROUGHT NEW MEANING TO THE TERM 'WILD WEST'. (PHOTO: MEGATONE)

LAUREN
We then hid ourselves away for five days in the studio and wrote three songs with one receiving a particularly large amount of our energy.

EARLY MEGATONE FARE: THE PATRICK COWLEY SINGERS (BEFORE JO-CAROL AND LAUREN BRANCH OFF AS JO-LO). (PHOTO: MEGATONE RECORDS)

JO-CAROL

That was "Last Call" and we took it to Marty and he said "That's it.", and it was. It was everything we wanted it to be and I think that record really turned a lot of DJs around, who didn't care for "On Hold/Violation" and made them look at us again as creative artists. We wrote and arranged all of the parts and then John Hedges and Barry Beam produced it and it did very well.

LAUREN
Of course the record came out just during all of the problems with Megatone and Marty and the Aids charity, so I don't think we really got all of the promotional attention we could have used because of it.

To finish the story up we've just completed "Soul", a remake of the Frankie Valli song and we're going to be working on various projects (together and apart) . . . I think we're ready for that now and possibly a step into a bigger pond.

JO-CAROL
Through it all we have been survivors. The hard times only prove to make us stronger and more resilient and let me tell you, when people hear that JoLo is performing somewhere they can be sure that a party is breezing into town.

Editor's Note: Since the completion of this chapter and the breakup of Jo-Lo, Jo-Carol has roared into a solo career with a string of dance cuts including "Born To Be Wild," "The Galling" and currently "You Turn Me On," produced by Megatone rising star Nick John.

THE BOYSTOWN GANG IN THEIR PLATINUM-SELLING HEYDAY (L TO R): TOMMY MORLEY, JACKSON MOORE, AND BRUCE CARLETON. (PHOTO: COURTESY BRUCE CARLETON)

BOYSTOWN GANG

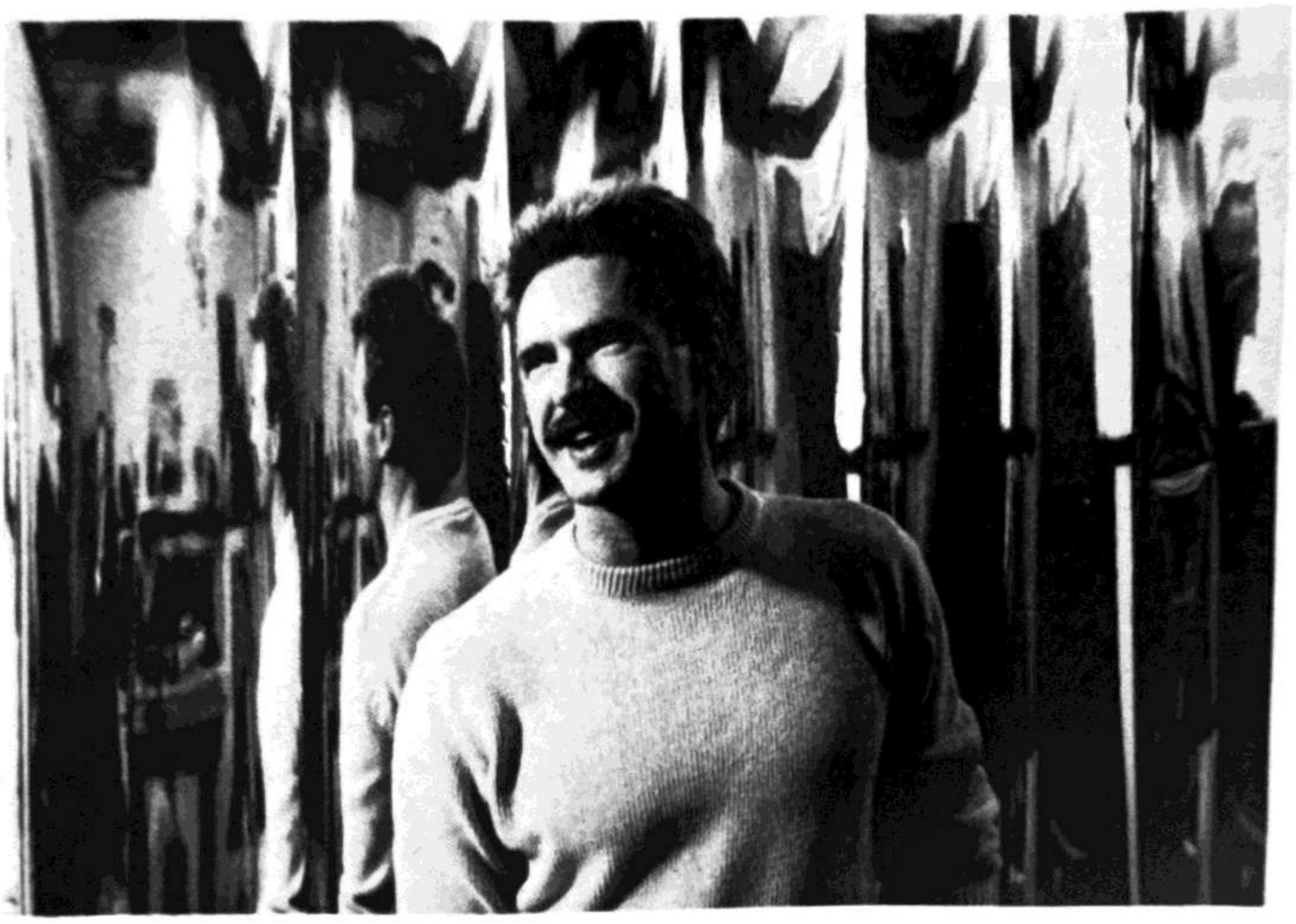
BRUCE CARLETON

Originally, the group 'Boystown Gang' was just Cynthia Manley; or rather it was Bill Motley's studio group featuring Cynthia. It was originally intended (I think) as an answer to the East Coast's 'Village People'. Cynthia was the lead vocalist, but when "Cruisin' The Streets" came out, they needed a few more people to fill out the 'gang' and to go on tour.

Something happened with Cynthia involving money, royalties and the disbursement of them at that point; along with her own desire to have a solo career, and the result was a totally new Boystown Gang. The new group consisted of Jackson Moore, Tommy Morley, Robin, Don and Craig (I don't remember all of their last names).

I came onto the scene later in 1982. I had my own band back in high school and was the lead singer, so I was capable (and luckily available) when they decided to stream-line the group. I was actually brought in due (in large part) to my physical similarities to the other male singer, in coloring and stature. After the shake-up, the group finally ended up with Jackson Moore in the lead, and Tommy Morley and myself backing her up (with promises of future songs where we wouldn't be background singers). The other girl (Robin) was really more of an actress than a singer, and the other guys had different things to do and didn't really like life on the road, so away we went.

Our manager (Jeff Leppie) tried to string together lots of individual gigs around the U.S., so that when we left home we actually went on long tours. I sang with the group for about two years (1982-83) during which time we also toured Europe twice. It was, of course, really wonderful to see Europe but it was definitely work. We sometimes would have several shows at various clubs on the same night and would wind up getting to bed at 5:00 a.m. (or something like that), so that the rest of our time was mainly spent sleeping instead of sight-seeing.



BRUCE CARLETON LOOKING BETTER THAN EVER AND HEADED BACK INTO DANC
MUSIC. (PHOTO: DAN HOHMANN)

The touring/performance part of the business did have it'
glamorous moments, but during those fleeting moments you actuall
felt the least glamorous. It was all quite ironic.

I sang on two Boystown Gang records: "Come and Get Your Love" an
"Signed, Sealed and Delivered", but of course we sang all of the
hits in our show, so I felt I was a part of all of them.

It was really quite an experience, being mobbed all around Londo
with people tearing at your clothes and body! It was frightenin
enough for me at times, so I know it must of been much more so fo
Jackson (since she is so tiny). I really felt like a big brothe
to her during those years that we were together.

Of course "Can't Take My Eyes Off Of You" was the really big hi
for the group, and in my opinion, it was Jackson Moore who mad

that song a hit. Her voice was so 'up' and happy that people wanted to hear her and be around her. The arrangement, however, was just like the Franki Valli version -- with synthesizers added. Bill Motley was very good at what he did and certainly helped make the record a hit, but Jackson was definitely the star.

STEVEN BROWN

The group was Bill Motley's alter-ego, just as The Village People were really a trademark created by Henry Belolo and Jacques Morali. Bill Motley WAS the Boystown Gang and he brought people into the studio solely to assist in recording his own dreams and fantasies. Those people in the industry really know that a studio group is really the producer.

BRUCE CARLETON

Also at this point I had been approaching Bill with ideas of mine for original music (which I really thought the group should do) and I don't think Bill liked my assertiveness.

Anyway, as I left, Reuben Gonzales came in and took over the other male spot. He was very talented in many ways and I think he was a good choice. I did come back and sing with Reuben and Jackson once later at a gig in Las Vegas, but that was it. I thought it was one of my best shows though and I wish I could have worked more with both of them.

Jackson Moore is now married with children down in L.A. and still dabbles in music a bit, I believe. Tommy Moorely was diagnosed with AIDS and died in 1984. I believe Steven Brown now holds the rights to the name 'Boystown Gang', but I'm not sure.

JACKSON MOORE (CENTER) HAS JUST RETURNED WITH A DANCE SINGLE ON MEGATONE RECORDS ENTITLED "ONE LOOK," WHILE BRUCE CARLETON HAS SEVERAL PROJECTS NEARING COMPLETION.

COUNTESS MAGDA DIONI TACKLING THE MUSIC INDUSTRY HER OWN WAY.
(PHOTO: MICK HICKS)

MAGDA DIONI

This story all begins at a real estate company here in San Francisco where Gary Noguera and I were working together a few years ago, both in property management. It got so bad for me that I would be driving on my way to work and I'd start crying in Golden Gate Park and by the time I'd get to work I'd be sitting on the front of my car screaming at the top of my lungs, and I knew there had to be something else to life.

I had always wanted to sing and do music and so I started talking to Gary about it (knowing that he was also dissatisfied with property management) and we decided to do a project. I told him that I might not have the best voice in the world, but I'm very visual and the voice will come once we find a style that fits and grooves, and so we started working on a project.

I got laid off at the real estate company which was the best thing that could ever happen to me and shortly after that Gary quit. Soon after that we met Bill Motley at Trocadero dancing and started talking about music and his end of it, etc. Anyway, we had money to put up, so we put up our measly little $15,000.00 for the production of "When will I See You Again". That was the beginning.

We learned a lot and made many mistakes but that's the only way you do learn. As anyone in this business knows there are so many crooks and so many lies to be told, that you just have to weed yourself through. You have to go with your gut feeling on what you believe because all of them lie: even the attorneys.

Basically, we got screwed with Bill and it was very, very hard to go on into the business after that because when you're new and you're strange, people want to push you around. I have a strange sound (I'll admit), it's hard to get people to have faith in me, so I have to have faith in myself (as do all performers), especially in the beginning.

While Bill was a wonderful producer with a great ear for music, he just didn't want anything to do with us when the project was completed and we were just like babes in the woods knowing nothing

about booking, or that we needed a show tape . . . nothing. We missed out on a lot of performance opportunities because clubs wanted up to thirty minutes per show and we had one song! We made only a small fraction of our money back on a big hit record which should have really started my career up properly.

Eventually, Rob Cooper (in L.A.) did get me a few bookings and supposedly I'm signed to Borzoi Artist Management, but Tim McKenna has never gotten me one booking. I guess he has his attention full with Sylvester and Jeanie Tracy, both of whom deserve the attention (and that's fine), but there's a lot of other talent around like Linda Imperial (who was also on Borzoi for a while like myself).

'Magda Layna' . . . Layna was the name that we thought up together, Bill Motley, Gary Noguera and I. I never wanted it. I wanted my name to be just Magda but they said "No, no, no, you have to have a last name" . . . I said "all right" and it came about. Then we had our little split with Bill and it was brought up that he would put injunctions against the name "Layna", claiming that it was his name and he trade-marked it. I could no longer work under that name so we decided to go to my married name: Dioni (which is just as confusing and difficult to pronounce). It is going to be dropped from the next two releases, leaving my name Magda, JUST like I wanted it in the beginning.

I was very easy to work with in the beginning because I didn't know anything and always tried to do what others said to do, putting aside my own feelings and opinions. Well, now I have learned that what I think is very important because it is my career ultimately and I'm going to do exactly what I want to do. If it's a mistake then fine, I made the mistake and I'll pay for it. I do listen to other people (carefully) but if it concerns me, it's my word and what I think that's important to me.

Anyway, we were going to do another project with Megatone and Marty had plans to do a sort of Grace Jones type production because of my voice, but it was always on the back shelf behind Sylvester or Jeanie Tracy until I thought I'd be on that shelf forever.

That's when the idea of Pink Glove Records came about: to have a

label that would be conceptualized to help all of the little unknown artists from San Francisco get their work out there to the public and who knows, somebody might make it big through it all. That was the idea, to have a family label where everyone would help everyone else with their projects, from background vocals to studio work, whatever it took to get them out. So far it's been very slow, very tedious, very difficult but it's been working and we're managing to pull it off little by little.

Right now, besides my two new records with Leo Frappier I'm working on a project with Bruce Carlton, formerly of the Boystown Gang, which will be a duet produced by Leo. I don't need to be rich, I just want to make a living doing what I want to do most. Isn't that what we all want?

MAGDA FEELING SOMETIMES THAT THE DANCE MUSIC INDUSTRY IS A TANGLE OF SNAKES TO BE DEALT WITH. (PHOTO: BORZOI)

SHAWN BENSON: A RISING STAR IN THE DANCE MUSIC FIELD SHOWN HERE IN SENSUAL REPOSE. (PHOTO: COURTESY SHAWN BENSON)

SHAWN BENSON

Basically I got started in my singing career through an early love of dancing and music in general. When I would go out to clubs dancing, I would sing along with the records on the dance-floor. I did this for a number of years until people actually became acquainted with me, and associated me with singing (even if not in an orthodox way).

As the years passed, many of the people that I danced with started getting into the dance music field and producing their own records (and what not). A lot of them were looking for vocalists and word just kind of traveled through those circles until I was approached to sing on someone's record. That's how it happened, and one thing lead to another until I had several things on back-burners with several people.

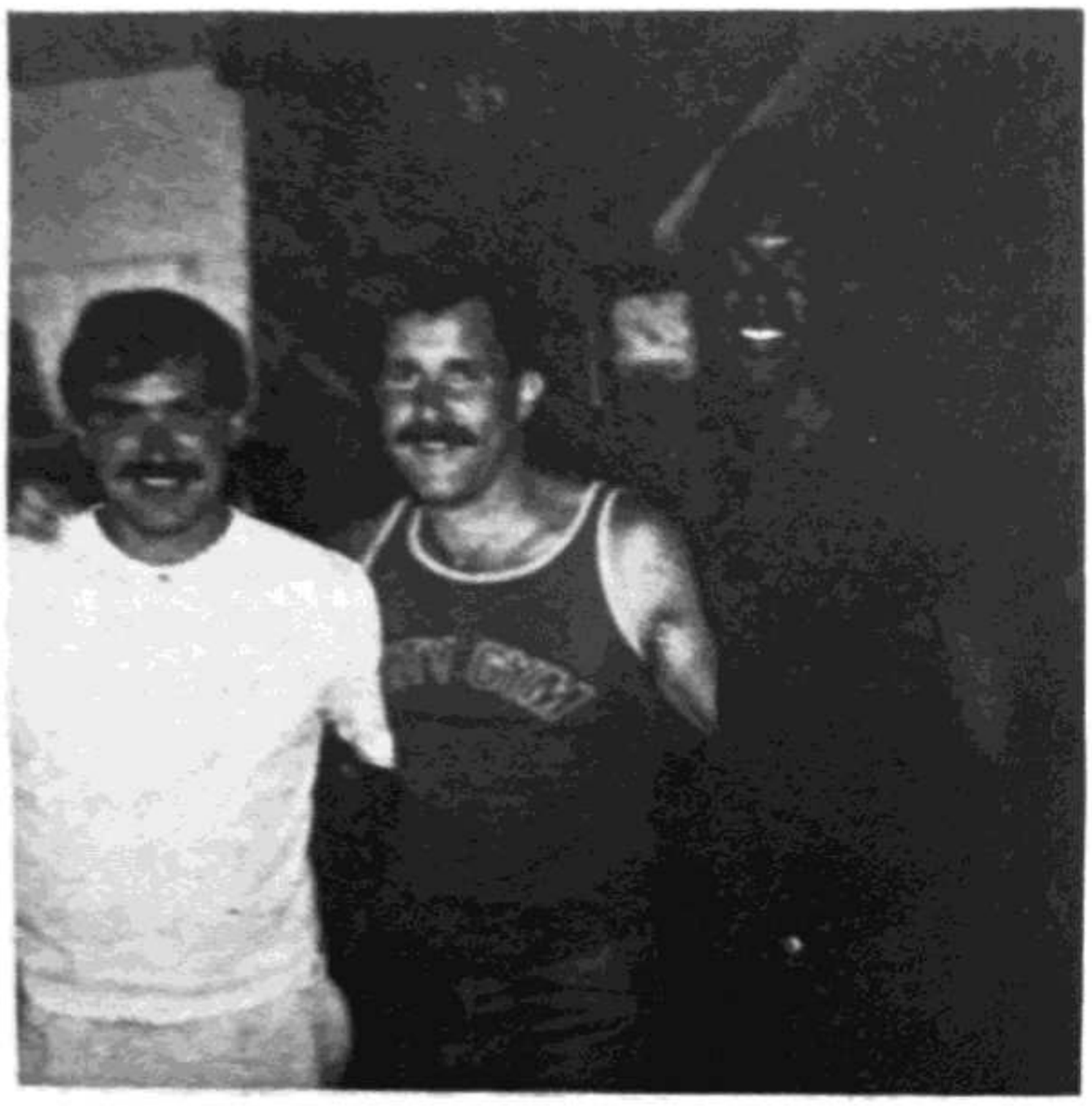
I did a demo of "Come See About Me" for Mark Watkins and Ralph Zepeda. A DJ at Trocadero heard it and told Chris Njirich and Bob Giudice of 'Bear Essense' about me, and they approached me saying they'd like to use me on their next single. We did a track together called "Can't Stop The Feeling" but we had several problems in production and it never came out. From there another producer (David Diebold) heard me singing the Bear's song and had me sing "Male Fraud" (which came out on Pink Glove Records) and "Take Your Place With Me" which is still in the process of getting out to the public.

Then Mark Watkins asked me if I'd like to sing on a song called "Seclusion". I went over to Mark's house and we did the basic tracks. Mark then took it to John Hedges (who worked on it with Barry Beam), who eventually presented it to TSR Records in Los Angeles. They picked it up right away and put it out a year later. "Seclusion" became my first nationally released single and went to #1 on Dance Music Report's Hi-NRG chart, plus getting on Billboard and other charts.

I took voice lessons a few times in my life, but most of my voice was basically self taught. Experimentation and practice, finding out just what I could and couldn't do with my voice is really how I

came to sing. Voice coaches can give you knowledge and technique but they can't really just GIVE you a voice. A lot of people expect that, but you have to work with what you've got and not expect something that isn't possible.

I also worked with Paul Parker on several demos in the early days, along with singing back-ups for him (with Linda Imperial) at a gig at Drums on the Russian River. I believe he had intended to use Jeanie Tracy, Linda Imperial and Lynette Hawkins, but Jeanie and Lynette had other engagements, so he called me up and asked if I would sing with Linda for him . . . That was a lot of fun. Linda is wonderful(!) and it's always a pleasure to work with Paul Parker.

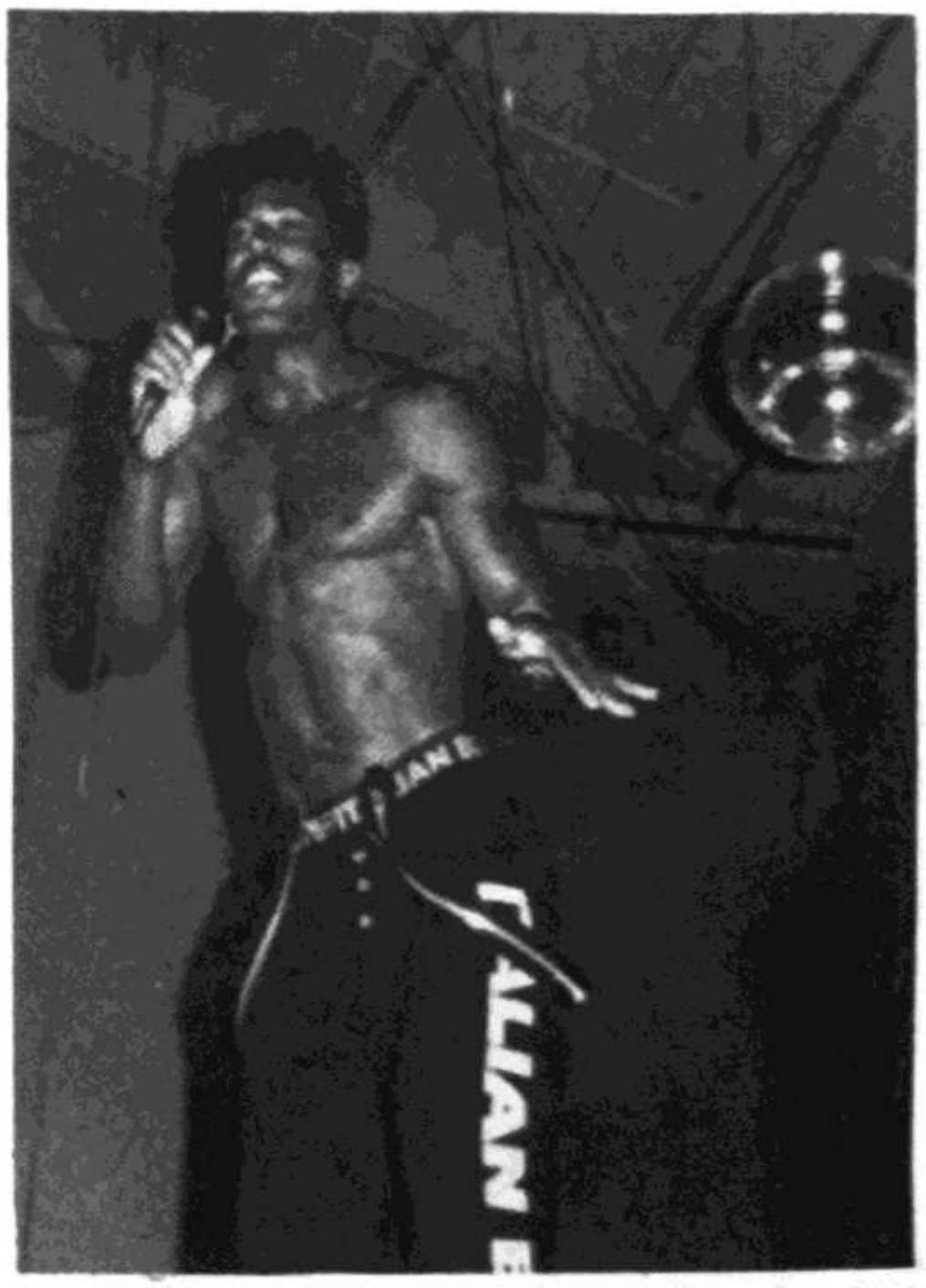


SHAWN BENSON HERE (R) WITH PAUL PARKER (C) AND KEN CRIVELLO (L): SINGING ON THE DANCE FLOOR. (PHOTO: COURTESY KEN CRIVELLO)

My very first gig as as solo singer came up at The Woods at the Russian River. They were having a 'Bartenders Bash' and Lester Temple suggested that they use me. We premiered "Seclusion" and "Male Fraud" at that time, to a very good response. So good in fact, that they asked me to stay over and sing again the next night, which I did. I also came back for the 'Mr. Russian River' contest (at their request) and sang again. Unfortunately, they had the wrong tape; they had JoLo's show tape on instead of mine, and so there I was on stage with the wrong musicand I didn't know what to do. Luckily Jo-Carol Block came to my rescue, took the microphone and worked the crowd until they got it all straightened out. Then Sharon McKnight introduced me and it all went fine from there.

At this point TSR is handling my booking and is planning a tour of sorts through Florida and other eastern states. I'm ready for it too. I want to dedicate myself solely to my singing at this point and I feel that I'm heading in the right direction. I really want to get more into writing and even producing my own material in the future.

Things look pretty bright for me right now. Of course there are obstacles but it wouldn't really be much fun if there weren't any obstacles, would it? I'm glad that my career has taken off slowly because I don't like to jump into things unprepared. I think that everything is happening like it should and if I keep myself going in a certain direction I don't see any reason why it all won't happen for me.



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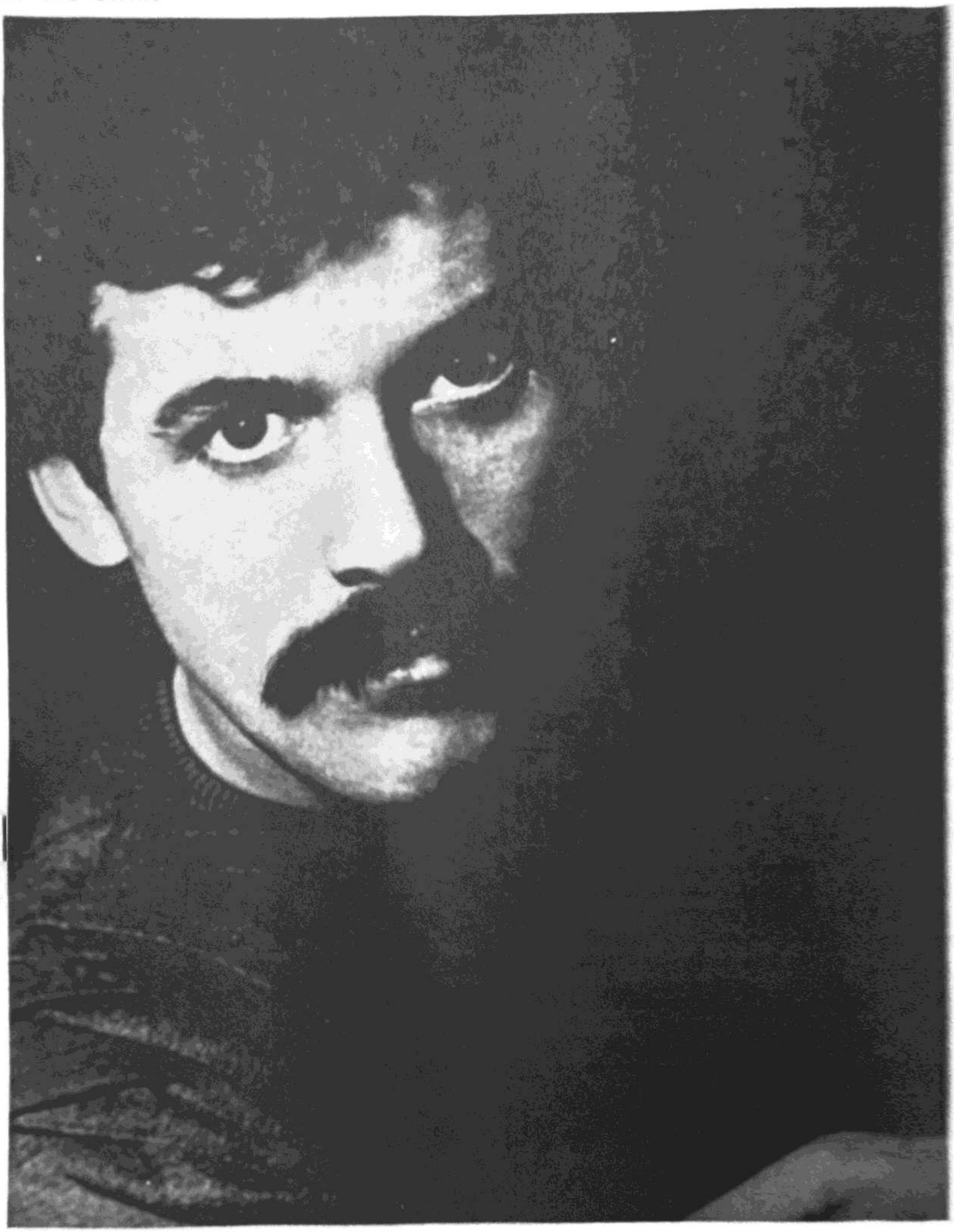


BRIAN SOARES

I started into music very early and continued into adulthood, attending John F. Kennedy College in Nebraska and majoring in music composition on a scholarship.

After college I went from Nebraska to Los Angeles playing the piano and singing in the lounges. It was all very typical but I did use that time in the lounges to try out my new songs on a live audience. Of course some went over very well and others sucked. I made my way up to The Russian River resort (still singing in lounges), where I met Torch (who was a Pacific Records artist at the time). She introduced me to Steve Algozino who was the owner and main producer for Pacific Records and Hot Tracks . . . Steve signed me to a two year contract to work for him in various capacities: writing new material for artists ("Walk Away Satisfied" for Zino featuring Jayne Edwards) and also playing synthesizer overlays for his Hot Tracks remixes. I was told that their sales increased dramatically after my overlay and restructuring of Tina Turner's "Let's Stay Together" . . .

Towards the end of my contract with Steve Algozino I was commissioned to do a project for Tunespeak Productions here in San Francisco: a remake of Olivia Newton-John's "Magic". It was originally planned that Perri Halevy (a singer from Florida) would sing the lead but as I would send the producer the demos of the arrangement he grew fond of my vocals. Eventually he made the decision that I would sing "Magic" for release. The record came out and did very well as the first release on NightWave Records out of Los Angeles.

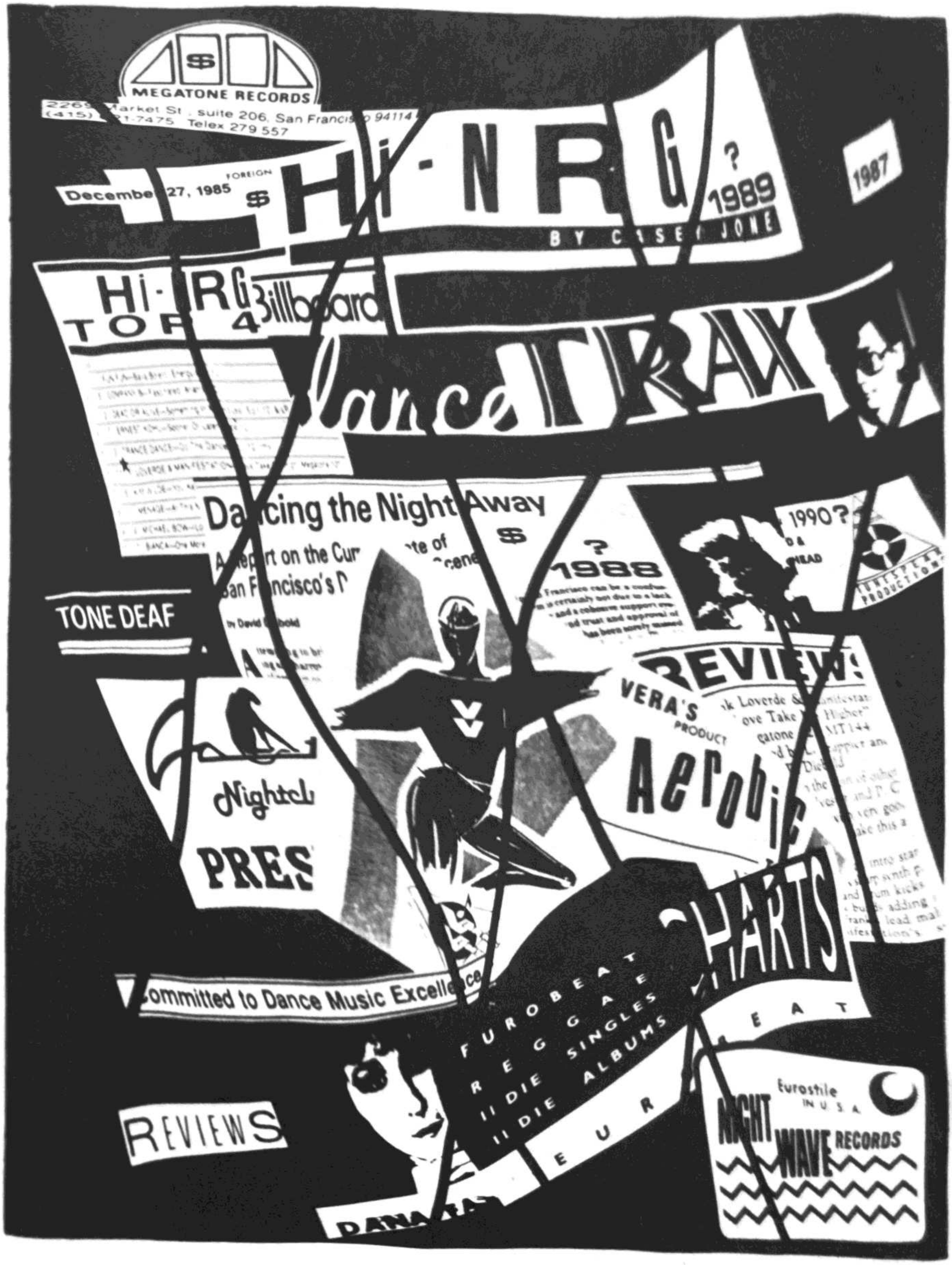
That started a good relationship between myself and Nightwave Records. Since that first record, they have put out "Tonight and Forever" by Sport X (which I wrote and produced) and "Dancing In My Sleep" by Secret Ties (which I wrote and Jerry Caples produced). I

FACING PAGE: BRIAN SOARES, BRINGING A SPLASH OF "MAGIC" TO SAN FRANCISCO'S DANCE MUSIC INDUSTRY. (PHOTO: COURTESY BRIAN SOARES)

also sang the lead on "Rock It Down To Midnight" (by Diebold & Co.).

Nightwave then put out my production of "Baby You Can Work Me" (by Jane Edwards). I'm also working on several projects with a new singer from Los Angeles named Charmaine (the first having been "In the Heat of the Beat": a very high-energy dance number). I also just did an arrangement of an old Supremes hit "Up the Ladder to the Roof" for John Kydd (which is in release already on Nightwave). The 'Secret Ties' album is out now (and is selling) so my touring is increasing, and that's a lot of fun.

That's about it career-wise. I still want to do pop music, but I eventually want to get into film and television soundtracking. That's always seemed interesting to me, and since I've moved down south I'm making contacts in that direction.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1989
BY CASEY JONE
Hi-NRG Billboard TOP 40
DanceTRAX
Dancing the Night Away
TONE DEAF
1988
1990?
REVIEWS
VERA'S PRODUCT
Aerobic
Nightclu
PRES
Committed to Dance Music Excellence
EUROBEAT
REGGAE
SINGLES
ALBUMS
CHARTS
REVIEWS
Eurostile IN U.S.A.
NIGHT WAVE RECORDS

CHAPTER THREE:

THE LABELS

I CAN SEE ALL THE SIGNS THAT WERE MADE FOR MEN TO SEE,
AND I KNOW THAT THE TIMES ARE RIGHT FOR YOU AND FOR ME,
BUT YOU KNOW WE GOTTA KEEP ON HOLDIN' ON,
A BRIGHTER DAY IS COMIN' Y'ALL,
YOU KNOW WE GOTTA KEEP ON HOLDIN' ON...

"KEEP ON HOLDIN' ON"
MARGARET REYNOLDS, 1982 Moby Dick Records
Produced by Beverly Champion
Remixed by Bill Motley
(K. Williams/M. Kent)

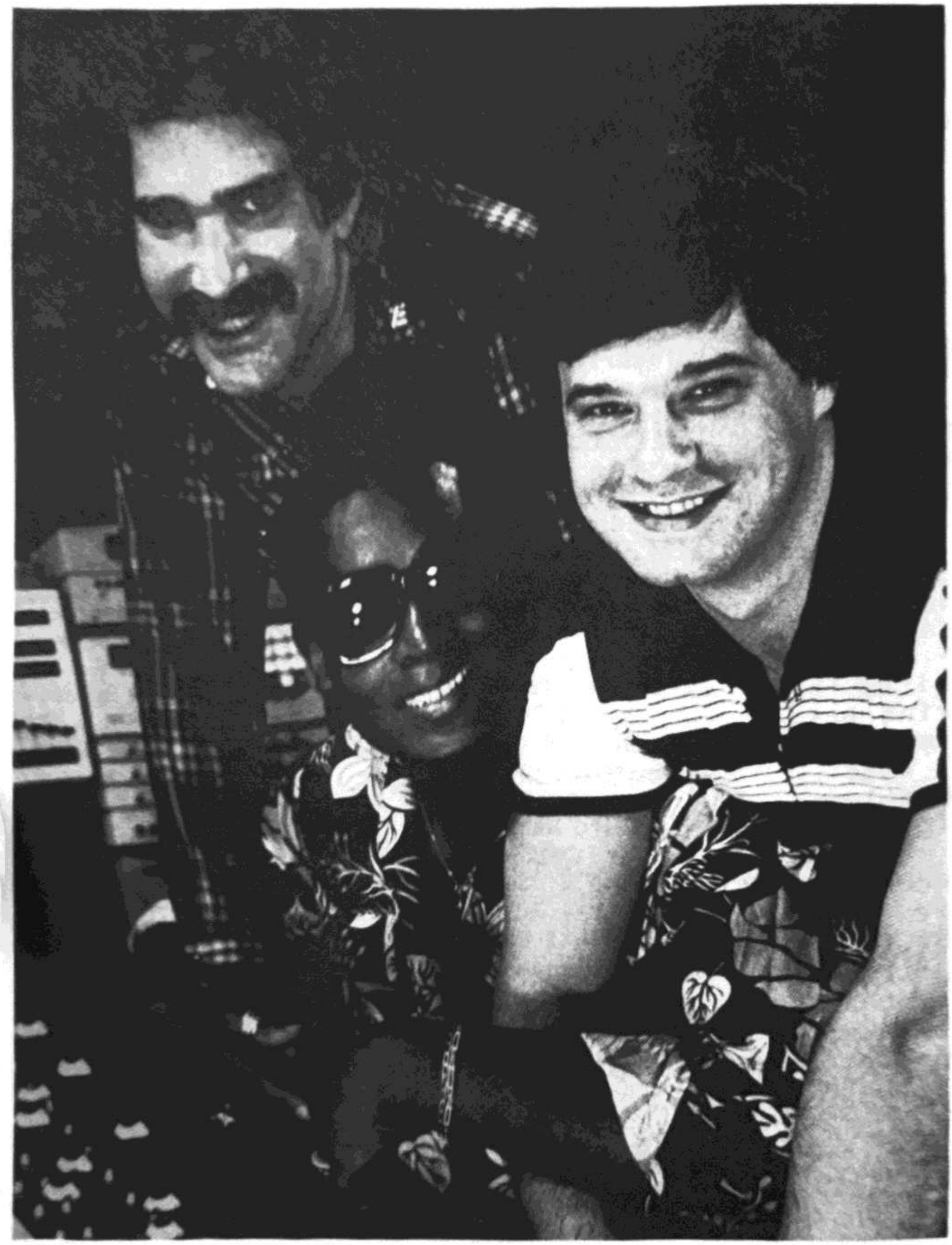
THE LABELS

One of the most obvious and dominant factors in the emergence of the golden age of dance music in San Francisco, was the explosion onto the scene of the charismatic, daring (and even scandalous) record labels of the time. Run on shoestring budgets from the start, these maverick labels astonished the musical community with their brilliant and immediate successes, and also with their equally immediate failures.

Like celestial bodies did they flare and subsequently implode leaving San Francisco stunned and hurt, yet secretly proud of their wayward upstarts. Moby Dick, Megatone, Arial, C&M . . . Each came onto the scene with high hopes and strong product and each has fallen away due to a series of catastrophes, deaths, scandals, and just plain poor business. Megatone has survived its decline and is now beginning a steady climb, back into the record race, but the others have met fate with less optimistic futures.

Not being one to speculate or to even be in the position to suggest what may have happened during that heated period between 1981 and 1984 I let the people involved speak for themselves. Several people connected with the various labels were not available for comment for various reasons, so the best history possible was put together given the limited information I was afforded by those who did want to discuss it.

Whatever conclusions the individual may come to concerning San Francisco's dance labels, the fact remains that they have created an industry, a reputation, and certainly a colorful past for this city and this community. The records themselves have also provided immeasurable amounts of pleasure, which should not be overlooked. During those hectic years the charts were constantly inundated by San Francisco dance material -- at home and abroad-- and that's something that no hint of scandal can ever discolor or discount.



MEGATONE RECORDS

MEGATONE RECORDS

MARTY BLECMAN

John Hedges and I both came from this little town in Ohio called Elyria. I was in Rock bands and would play around the clubs in Cleveland, while John was a booking agent and had a company called J&J Attractions (which did bookings for some pretty big names like 'YES' concerts) and we were one of their acts.

John decided to move to the west coast at one point and I stayed at school majoring in psychology until I made it into Psych 102, at which point I came out sexually and also came out to the coast (winding up in L.A.). Sometime later John dragged me up to San Francisco and showed me all the sights, all the bars (the whole scene up here . . .) and I eventually relocated.

At that point John was known as 'Johnny Disco' and was basically the king of disco in the mid-seventies in San Francisco. I went to visit him at The City Disco where he was the DJ, and he got me a job there doing lights on this computerized lighting board. That's how it all started as far as dance music goes for me.

Before that I was more into jazz and other more esoteric types of music, but as I worked there and grew to know the music, I started liking it and became interested in the playing and production ends of it. Eventually John went over to Oil Can Harry's which left a DJ position open at The City (which I got on the strength of a demo tape that I made which was really quite spectacular). It blew a lot of people away that I was suddenly spinning at the city's most popular club after playing nowhere else.

At this point I met Patrick Cowley who was working downstairs in the showroom on the spotlight, and we became friends after a while.

FACING PAGE: A DIABOLICAL-LOOKING TRIO IF EVER THERE WAS ONE! PICTURED (L TO R) MARTY BLECMAN, SYLVESTER, AND JOHN HEDGES -- ALL APPEARING YOUNG AND EAGER TO PLEASE. (PHOTO: COURTESY MARTY BLECMAN)

One day he brought in this tape that he had made of Donna Summer's "I Feel Love" and John and I jumped on it right away. We told him to re-edit the original record and add synthesizer lines to it; and that became his famous "I Feel Love" mega-mix.

He did quite a few other mega-mixes around this period and that's really how Sylvester got turned on to him also; he kept hearing these mixes everywhere and this distinctive synthesizer sound that Patrick was putting out. They connected at this point and Sylvester brought Patrick in on the production of "Dance, Disco Heat" and "You Make Me Feel Might Real" to lay down some slick synthesizer tracks. At the time, Giorgio Moroder was really the only one doing anything spectacular with synthesizers.

Those songs came out right at the crest of the disco explosion when everything was starting to happen. Patrick went to work for Sylvester in his band on tour, and I was working at Alfie's at this time (because The City had become so straight and I wanted to work in a gay bar).

In 1978 I won Billboard's "DJ Of The Year" award which John Hedges had won previously. Things were going really great for me, when John and I mixed and re-edited "Standing In The Shadows Of Love" by Fever. Fantasy Records put it out thanks to Harvey Fuqua (who was producing Sylvester at the time) and who really opened the doors for us at Fantasy.

Patrick at this time had written "Stars" for Sylvester's next album, and was making pretty good money from all of his different projects, so he started buying more synthesizers and more studio equipment with the idea of eventually not working for anybody. Patrick was always a very independent kind of guy and wanted to be self-sufficient.

I had given up spinning records towards the end of 1979 to go to work full time at Fantasy (in dance promotion), which worked for a while until the backlash against disco started hitting hard in 1980. When this happened and all of the companies were dropping their entire dance departments, I started looking for other work (just in case) and began spinning again (first at The End-Up and then back at Alfie's).

After a while of playing in discos to packed houses every night and not being able to really find the kind of music in the stores that people wanted to dance to, I started to realize that something was wrong with this picture. There was still a great need for high energy dance music which wasn't being filled.

Patrick and I were both going through hard times in early 1981 when

SEEN HERE, SYLVESTER "DISCUSSING" WITH MARTY THE POSSIBILITY OF GETTING A BALLAD ON ONE OF HIS ALBUMS. PAUL PARKER IS AMUSED! (PHOTO: MICK HICKS)

we decided to get together and make a disco record, which turned out to be "Energy": a tribute to high energy clubs and the whole scene. We got high one afternoon in the studio and I put an "M" in from of "Energy" and we laughed about it and wrote all of these gay lyrics and that's how "Menergy" came about.

We shopped it around and no one would put it out . . . It was too disco, too gay, too high-energy, etc., but we kept at it and finally a little company in the Haight/Ashbury area (called 'Fusion Records') picked it up. It took them eight months from the time we gave them the tapes to get it pressed and on the streets, and we got almost nothing for it on top of it! During the wait Patrick was knocking out songs including "Megatron Man" and "Thank God For Music" -- and shortly we had enough material for an album. "Menergy" came out and we shocked everybody by going to number one on the dance charts here, plus going pop nearly worldwide. It really launched Patrick Cowley's name on the planet.

Things started getting really crazy at Fusion Records and we didn't want to give them the album. We really wanted to have our own record label but we didn't know exactly what to do at the time, so we were shopping the album around. Moby Dick made us an offer. We were down to the last twenty-four hours before we had to give them an answer, when we met with Huntley Gordon who decided to back the company for us -- and handed over $20,000.00 (which was the initial capital to start Megatone Records).

David Rubinson, who owned The Automatt at the time, had worked out a deal with Patrick where he would give us twenty free studio hours in return for Patrick arranging an album for Randy Hansen. As it turned out, it took us about eighty hours but he still gave it all to us for free, so he is really financially responsible for the production of the "Megatron Man" LP.

During production we also began working with Ken Kessie who still (to this day) is writing and producing for Megatone, especially with the Sylvester product.

So we pressed about ten thousand of the album and sent them out and the thing just exploded. Things also exploded at home when Fusion

MODERN ROCKETRY: (LEFT) MOREY GOLDSTEIN, (RIGHT) KEN KESSE. THEY 'FEEL HITS COMING ALL OVER, ALL OVER'. (PHOTO: MEGATONE RECORDS)

Records got a restraining order against us because we had re-released "Menergy" and "I Wanna Take You Home" on the album (even though we recorded all new tracks just to avoid any conflict with them). Rather than just waste time fighting with them, we simply replaced them with some other songs and continued shipping the album out.

The irony of the "Megatron Man" album was that as it got higher on the charts, Patrick got sicker and sicker. A lot of people thought that it was probably a psychosomatic thing at the time. People were calling from all over the world to have Patrick perform and make appearances and he would refuse everything due to his illness, but it seemed as though he had an anti-success syndrome in the worst way! Nobody knew anything about AIDS in 1981.

The next thing into the studio was "Do You Wanna Funk?". How that all came about was that Sylvester would go and pick Patrick up on his moped, bring him over to my house (carrying him up to the third floor), where we would have meetings concerning the record, then carry him to the studio and so forth.

That record actually came out right after Paul Parker's "Right On Target" which Patrick also wrote and produced and which also went to number one as our second record out. "Do You Wanna Funk?" came out on 4th of July, 1982, and went straight to the top of the charts. It actually went pop in many parts of the world, becoming the biggest record ever for Megatone. Ironically, it was the cheapest thing we ever did also, but you just couldn't go wrong with that song.

Patrick had started writing the "Mindwarp" LP, which he wanted to be a concept album, but it basically turned out to be a reflection of what was going on in his life (and in his mind) at the time. Just about anything you think you are reading into those songs is probably right on. I really didn't think it was his best work and wanted to say something, but at that point it was just enough that he was active and creating, so I stayed out of it.

After "Mindwarp" (in the summer of '82), he started working on finishing the Paul Parker album which actually was his last project. He had just finished the final vocals and didn't even get into mixing it when he went into the hospital again. He was in intensive care and we were bringing in mixes and playing them for him in bed. It was a little crazy around the hospital for a while.

Michael Baily came to work for me at Megatone at that time. Through all of this it was just me doing everything, and with Patrick in the hospital again, I really needed someone else to help. I also realized at the time that if the label was to survive the immanent departure of Patrick, we needed to get some new artists in.

I began working heavily with Tip Wirrick and John Hedges and we came up with some tracks which were good and started looking around for the right singer. We eventually came upon Gwen Jonae in Los

Angeles who had done a few things previously and looked to be a good investment. Unfortunately the negotiations were brought to a halt over a five-thousand dollar beaded gown which she wanted to wear on the cover (which I refused to buy for her). Sylvester came in that afternoon and noticed what a bad mood I was in, so I told him the story and played him the tracks and he loved them. So out came the "All I Need" LP which has since gone on to be our most successful album on Megatone containing the hits "Don't Stop" and "Tell Me".

Patrick died on November 12, 1982.

After Patrick was gone, the now infamous Patrick Cowley Mega-medley record was being formulated and the idea behind it was actually a two-fold plan. First, I wanted to get money to an AIDS charity directly. Second, I wanted to inform people about what was happening, to encourage other people to get on the bandwagon and get money coming in to fight this disease. That's why we stickered the record; so that people in all of the larger retail chains and outlets who weren't necessarily involved with the gay community would see that there was something going on that they should know about.

KEN CRIVELLO

When Patrick died, Paul and I started having problems with Megatone . . . Actually, I had problems with them all along. Marty never liked the idea of me coming in to manage Paul, and we fought constantly. Patrick was the only reason that we stayed with Megatone for as long as we did; we were personal friends and Paul and Patrick liked working together. After he was gone there was nothing left to keep us there and so we left (amicably) in 1983, contrary to certain statements made that Paul was dropped from the label.

MARTY BLECMAN

During 1983 Megatone was becoming well respected, and dance music was once again showing signs of life. The Patrick Cowley sound was now deeply ingrained in the industry and new groups were coming out that were reminiscent of it. The Human League and Thomas Dolby both popped onto the scene and the majors [major labels] jumped

right back into the market. This immediately hurt our sales at Megatone along with the escalating AIDS epidemic, since most of our sales stemmed from club play and not radio . . . Liquor sales in bars were down 40% and so were our record sales. With more competition and less sales we fell into a hole financially and I just couldn't pay anyone. Yes, I owed the Gay Men's Health Crisis money, just like I owed the printers money and the pressing plants and Sylvester and the phone company and a hundred other people.

I think one of the worst things I did during that situation was to neglect calling the Gay Men's Health Crisis and telling them that I knew I owed them money and it would be coming as soon as I got it or could manage it, but I didn't. It was the last thing that I wanted to do after a long day of creditors calling and threatening me over the phone. I should have though.

SYLVESTER

The only thing I have to say about Marty's problems with the press, the money and the AIDS charity is that it was all over-blown, pure and simple. I thought it was a very mean thing for people to do. I don't really know what actually went on with the dealings themselves, but my opinion is about the constant brow-beating, bad press and antagonism that Marty received (mainly because it was hot dish and that's all it was). Who do all of those people think they are, judging everybody else? Isn't that what we have the court systems for? I think if people would look back at it, they would agree.

DICK BONAIUTO

The whole situation with Marty Blecman, Megatone and the AIDS money really boils down to one thing: did he pay them the money or not? Steve Hasemeier is the person who had the conversations with him about it and I was just a witness to the conversations . . . I don't know if he was serious or joking at the time. I honestly do believe that if he had the money he would have paid them, but does that make it right? I just know that it's wrong to use someone else's money for other things. If you pledge money, you don't spend it . . . you pay it.

MARTY BLECMAN
People can throw stones at me all they want, but I know for a fact that I've seen lots of so-called AIDS benefits that have come about and made lots of money for the people throwing them, while the charity winds up with a 'grand' or something. At least with the Mega-medley project all of the money went to a charity, yet all I got was a beating for it being late.

JEANIE TRACY - SEARCHING FOR HER STAR HIGH AND LOW. (PHOTO: MEGATONE RECORDS)

PAUL PARKER
The whole commotion with Marty getting arrested and all of that wasn't deliberately anybody's fault really. I mean I'm sure he didn't go out with the intention of stealing anything, but in the eyes of the law it was wrong. I think people understand that, which is why he got off pretty easily with just community service and a fine (plus, of course, paying all of the money to whom it was owed).

MARTY BLECMAN
I'm not trying to justify anything and people can think whatever they want about what happened, but in order to rip somebody off there has to be intent -- and I never intended anything like that. Faced with the situation I was faced with at the time, I can't imagine what anyone else would have done.

SYLVESTER
I was once arrested in New York and charged with stealing $300,000.00 worth of gold coins . . . It was immediately plastered all over the papers: "Disco Singing Star Sylvester, seller of millions of records like 'Supernature' (songs that I didn't even sing) steals gold!" My picture was everywhere and then after they caught the guy with the gold and with photos of me in his briefcase, they put a little caption on the third page after the want ads and under the car dealers that said "Sylvester Didn't Do It." It's like that. You can work for twenty years and then overnight get more bad press than I ever could have paid for! It's like that for Marty: He's done a lot for the community over the years and yet they tried to tear him down (literally) overnight. It's shameful.

JEFFREY WILSON
For everything that Megatone has been through, it has certainly been an island in the storm for many people. Megatone gave a lot of people their starts: Paul Parker, JoLo, Sylvester, Magda Dioni, Modern Rocketry, etc. They all got work and grew through Megatone. Marty has always had a penchant for picking hit records for his market, and it works! Marty especially put a lot of energy into Sylvester's career, sometimes against Sylvester's own ego and insolence.

JO-CAROL BLOCK
No matter what scandal or problems Megatone has had to get through in the past, I still feel that it is a company with a good heart and that it means well. That's why Lauren and I stayed with the company for so long. Marty has a lot of faith in us (and we in him) and I think it's going to continue working for us.

MARTY BLECMAN
By June of 1984, Megatone put the brakes on. Moby Dick had already gone out of business and the writing was clear on the wall that the future of gay dance music would be shaky during an epidemic. I had to lay a lot of people off, cut back everywhere and the company lost face -- but I'd rather everyone know that we were having a hard time than to go under like Moby Dick did and end up in unemployment . . .

I had inherited Patrick's publishing company (Masculine Music), which was the most valuable thing he owned, and so money was coming in from foreign countries on all of his songs. I subsidized Megatone for quite a while with that money, just keeping us afloat.

By the end of 1984 we were starting to dig ourselves out of the hole slowly. The record returns were slowing down and we were paying creditors off one by one. We're still in debt and there are a lot of people to be paid, but we hope that by the end of 1987 we'll be totally out of it and into profits again.

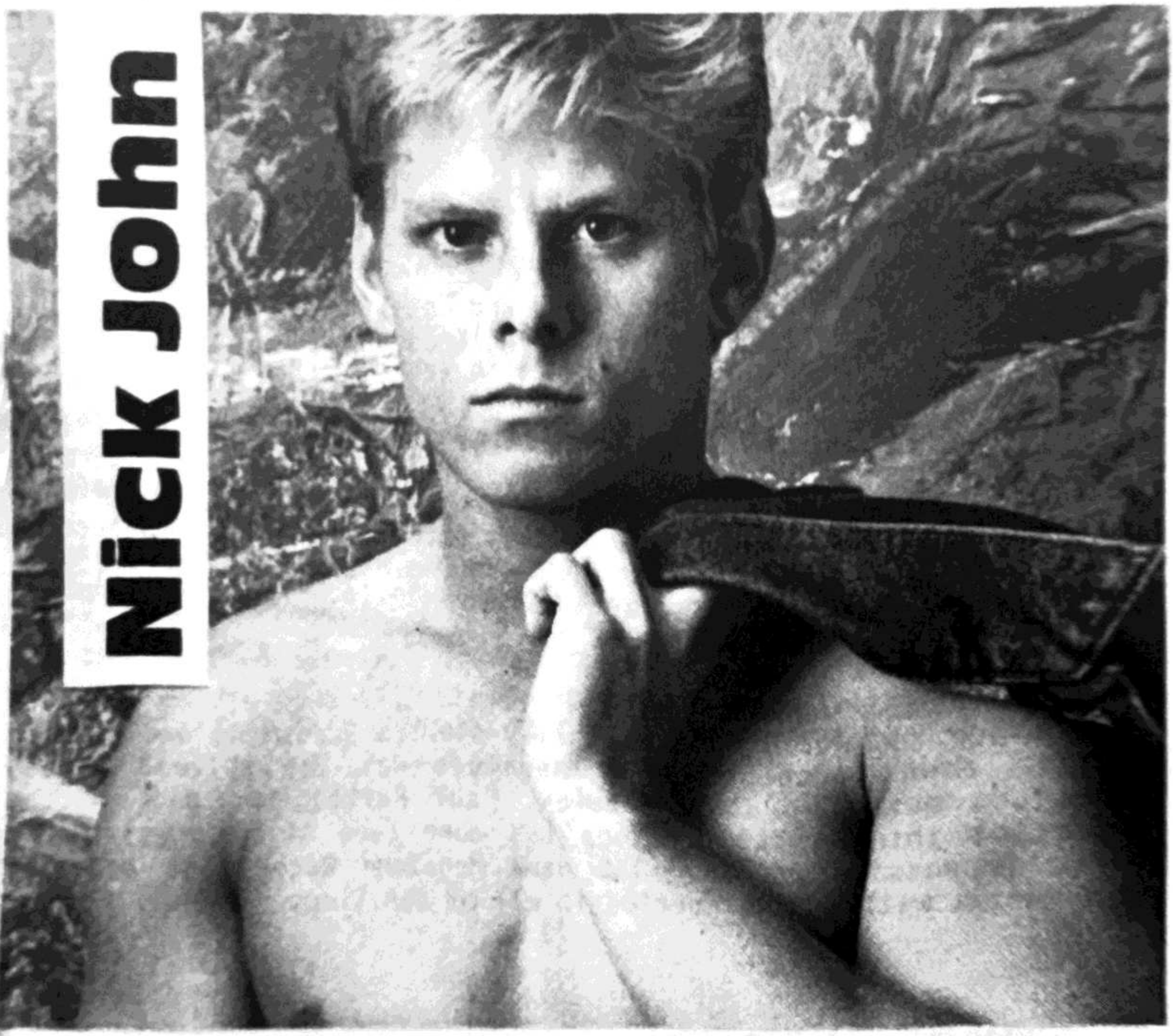
CASEY JONES
You have to give a lot of credit to Marty Blecman at the time because he felt the pulse of the city and knew that the community wasn't going the way of the rest of the country and following the R&B route. Again, he filled a need and catered to our community to the mutual satisfaction of Megatone Records and the dance clubs.

MARTY BLECMAN
At this point it is hard for smaller labels to exist in this business: costs are higher, sales are lower and you have to have enough resources to make it through a flop record or other hard times. It's devastating to a company which has only known success to have a flop record (which we've had our share of in the past three years), but Megatone has survived.

GARY NOGUERA
I remember when we were told that Megatone Records picked up "When Will I See You Again". I basically started screaming and jumping up and down, because to us Megatone was the epitome of San Francisco music. Patrick Cowley, Paul Parker and all of the important things that Megatone has done (and still does) had a great impression on me. The name Megatone Records is actually synonymous with a great period in all of our lives . . .

LARRY BRENNAN

I know that a lot of people who make decisions in New York and other music centers are not comfortable with the situation around Megatone Records (and it was true of Moby Dick too). We were all growing up then in a world that was very different than it is now (or our perception of it is different than it really was). When you're in business there is just no place for certain things. Megatone has done a good job and certainly made an impact, but there seems to be a limit that the rest of the business has placed on how successful a label can become when it is run by (and caters to) the gay community. There's also a large group of people within our own community who sit around and criticize and dish what these labels are doing, and yet those very people never do anything themselves. At least Megatone and Moby Dick did something in their time and created for us all a sort of legacy which San Francisco can carry on into the future.



MOBY DICK®
RECORDS

MOBY DICK RECORDS

DICK BONAIUTO

In 1981 I was approached by Moby Dick Records' Will Smith to come to work for them. At that point they still hadn't had a major hit and were wavering financially with an amateur staff (with no business sense at all). They were in a bit of a bind and needed direction, and so I took the job. They had sold a few copies of The Boystown Gang's "Ain't No Mountain High Enough" and some of the album, but needed a big hit and a major overhaul. Their heart was definitely in it but they just didn't know what they were doing.

The three owners at the time were Bill Motley (who was a nice guy and mainly a producer), Stan Morriss (who was a disgusting human being in my opinion) and Victor Swedosh (who also owns part of the Moby Dick bar and also was not a very nice person -- most of the time). They were bloodsuckers; power-hungry and crazy and they sucked every last dime out of that company (including the money that I loaned them when I came to Moby Dick initially).

Bill generally wanted to do the right thing (I think), but he could be (and was) swayed by the others. God bless Will Smith who was the vice-president of Moby Dick at the time. He was a very good-looking, good talking professional executive, and they made the

worst move of Moby Dick's career by getting rid of him. They basically screwed up his life and career as they did mine.

LARRY BRENNAN

I was a friend of Will Smith, who had taken over the administrative functions of Moby Dick Records in 1981. We had a meeting through Daryl Kirk one day (as I was looking for a new business to invest in), but he told me that Moby Dick was not looking for investors at the time.

A few months later I saw Will in a bar and he asked me if I would still be interested in possibly financing Moby Dick. I said yes and we had a meeting at their offices (which were above 'Statements' in Harvey Milk's old offices). He told me they were having financial difficulties and would like to borrow some money. I asked to see their balance sheet and the P&L for the company and was told that they were unavailable for some reason . . . I found out later from the book keeper that there was no balance sheet and no P&L, and that the company was being run from a set of 3x5 cards and a checkbook! That is a real testament to the tenacity of Larry Lustig, who was a bookeeper at the time and kept everything as straight as he could given what he had to work with.

They had just released the "DiscCharge" album and they desperately needed money because their pressing plant was threatening to hold up the masters and the records until they received payment. Dick Bonaiuto had already loaned them some money to complete the "DiscCharge" LP and I, in turn, gave a cashier's check for ten thousand dollars to the pressing plant in L.A. I also set up a personally secured loan for Moby Dick Records with Bank of America. We then worked with Price-Waterhouse to get their books in order-- and started seeing just how poor the financial state of the company was.

At this time the album was taking off in Europe and they received a wire transfer for fifty-thousand dollars, and so we all began to think that the company might be salvaged. It was a new company and it looked like things were breaking for it.

Will Smith was eventually removed and it became a more and more

difficult situation (basically because Moby Dick did not adhere to basic business and ethical practices). I am of the opinion that they maintained a highly explosive attitude towards the public and towards their artists, which all added up to the downfall of the company. I left the company in late '81 or early '82 when Moby Dick had basically alienated everybody they came into contact with.

LARRY LUSTIG

I started working at Moby Dick in 1981-82 as the bookeeper. They had a huge staff (when a staff of four would have done nicely), and of those people, several were drawing enormous, unrealistic salaries (way out of proportion to what the company was making). They didn't have any sort of accounting system set up for the company and I initially had to run the business out of a folder full of 3x5 cards. It was unbelievable.

DICK BONAIUTO

In the next period after I came to them, they went from nothing to a gigantic company with a great future ahead of them. Unfortunately, with all of this came dishonesty and corruption on various levels; being involved with a lot of things which they shouldn't have been as a company . . . It was like a party scene for them, doing lots of party favors -- at work! I myself was no angel but as far as drugs go I was quite naive at that point but believe me, I got an education working there.

JOHN HEDGES

It was more of a party thing to do this label rather than a business thing for them. The whole bunch was in that certain clique which went out to Trocadero every night and did party favors until dawn. There were too many bosses, too many queens, a lot of jealousy and it eventually wrecked the company. We're just now getting our rights back on the 'Lisa' material and they still owe us untold thousands of dollars.

DICK BONAIUTO

Monday's at Moby Dick you would not believe: that crowd after the weekend! Tuesdays weren't much better. Wednesday it started to level off . . . We're not talking about a hit of something here or there, we're talking about nutsville USA!

LARRY LUSTIG
When you have people who treat a business as a toy rather than a business - that's what happens. You treat it as a toy and the toy breaks.

JEFFREY WILSON
John Hedges introduced me to Stan Morriss and I went to work for them in the Publicity and Promotions Department. I also helped a lot with relations between Megatone and Moby Dick (since I dealt with both companies regularly). A lot of people like to stir up things between them over nothing. I must say that even though a lot of people say they weren't paid, I was. When it got bad for them, Victor Swedosh paid me out of his own money, so I have no complaints.

LARRY BRENNAN
I did get my money back from Moby Dick, but I never received any interest on the money. I was being treated as though they had done me a huge favor for allowing me to loan them money. That was very much the attitude there.

DICK BONAIUTO
I eventually had to sue the company to get my money back (and I won the suit), but the owners made my life miserable. I was fired at that point because I wouldn't drop the suit and because of a certain person working there at the time who accused me of stealing records which had been donated to a gay alcoholism group . . .

I certainly didn't do it all (and don't claim that I did), but I will say that John Hedges and Lisa were both very appreciative of the work I put into "Jump Shout", much more than the Moby Dick people ever were.

GINI SPIERSCH
When I first went to work for Moby Dick it seemed that they were a strong, up-and-coming label when in fact they were on the downhill slide at that point. Even with their worldwide successes with Lisa and Loverde, they were still paying off debts incurred from an earlier series of records released which were not successful. Due to poor financial management and several unsound business decisions

(plus some things that I'm still not sure about), they went under owing tremendous amounts to a large group of people and companies.

DICK BONAIUTO
The name 'Moby Dick Records' was one of the most respected at the time by people who bought records. They used to fight for the distribution rights in New York (and that's quite a compliment in this business when you usually have to beg to get distribution). Instead of giving it to one, I gave it to all of them! We had five distributors in New York alone (which is unheard of), but we got paid and our records were right out there.

KEN CRIVELLO
I think Moby Dick deserves a lot of credit because they really tried. They did things a little crazily at times, and Megatone would always say that they didn't know what they were doing (which may have been true). However, Megatone may have known what they were doing financially but never really thought much about their artists. Moby Dick did posters and photographs and colored vinyl and cassettes . . . They went about it in a whole-hearted way, whereas Megatone would try to get away without doing anything promotional for their artists.

LARRY LUSTIG
Moby Dick would also do only positive, inspirational songs . . . When we had the chance to pick up "Stormy Weather" by Viola Wills it was rejected because Bill thought the lyrics were too negative.

GINI SPIERSCH
Larry Lustig and I learned an extraordinary amount about the record business during that time at Moby Dick because as the company sank lower and lower on the financial horizon, they selectively got rid of the staff (leaving us to learn their jobs when they left). Eventually there was only Larry and me left (out of the staff of sixteen or so) and we literally had to jump from desk to desk to run the office. We did that until the day they came and closed the doors.

KEN CRIVELLO
Moby Dick was pretty big for an independent in its time. All of

the other small labels that popped up here briefly may have had a song on the charts, but as far as world-wide success and sales go- - they never really made the dent that Moby Dick did.

In the early eighties Moby Dick was actually in competition with some major labels and that's why a lot of the majors suddenly had "dance departments": because they were losing out to the independents.

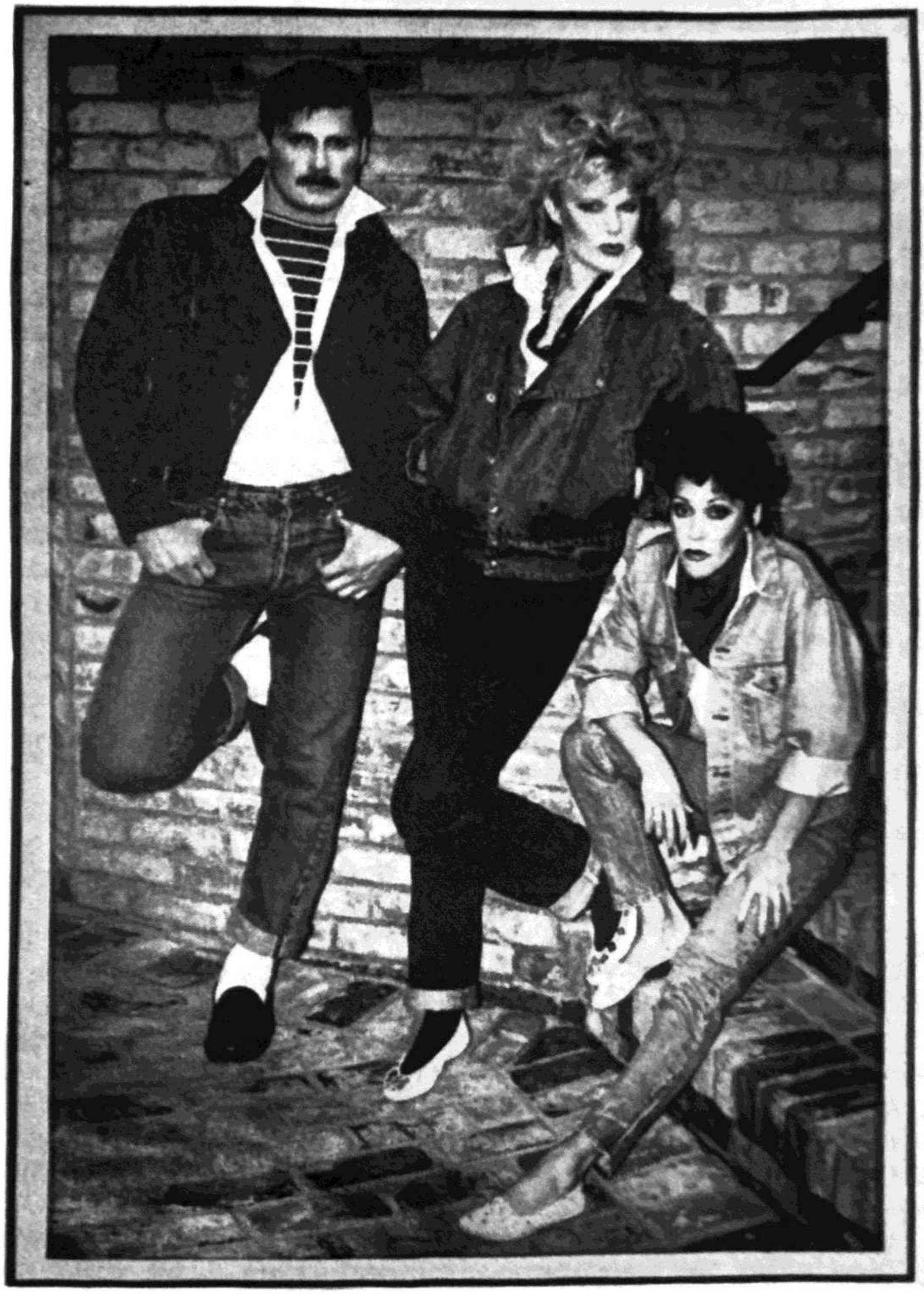
FRANK LOVERDE
"Diehard Lover" brought them in a lot of money and after "Backstreet Romance" failed they took the money that was coming in and put it into another artist's productions (which also flopped). That's where a lot of our money went.

DICK BONAIUTO
As with everybody else, they used Loverde's money from "Diehard Lover" to do everything but pay them. There was no professionalism and no ethics involved in their dealings with artists or people (like Loverde and the others) . . . I knew what they were doing but there was nothing that I could do; they took the money as soon as it came in.

LINDA IMPERIAL
Besides never getting our financial dues from Moby Dick, we never got a platinum record which Frank, Peggy and I each should have received since "Diehard Lover" went double-platinum in Mexico.

FRANK LOVERDE
Of course toward the end at Moby Dick, anyone that you talked to would place the blame on the other people (and so on) until most of them had either left the country or became very sick, so our plans to take legal actions against them just sort of evaporated. They closed owing us a fortune, a large fortune. I don't know just who to blame, all I know is that the end result was that we got stepped

FACING PAGE: LOVERDE AGAINST THE WALL - IF NOTHING ELSE, THIS EARLY EXPERIENCE WITH MOBY DICK TAUGHT THEM ALL SOMETHING ABOUT BLUSH AND SHADOW: VALUABLE KNOWLEDGE THAT WILL NEVER FADE. (PHOTO: COURTESY DICK BONAIUTO)



on. They did however give us the chance to have a record out and they did believe in us. That was nice.

LISA
As far as my career goes, I am naturally grateful to Moby Dick Records (and to John Hedges and Barry Beam) for giving me quite a start, but financially I feel that the relationship was abused. I received a small amount in the beginning, but after that I never saw anything on a record that was a planetary hit. They used my money for other projects, I suppose. I actually have never even seen an accounting from Moby Dick, so there's not really any way that I can find out how much they aren't paying me.

KEN CRIVELLO
I know from personal experience that it's like pulling teeth to get an accounting from these smaller labels. They put out your record and make money off of you, and feel as though they don't owe you an accounting because THEY got you started. I beg to differ with that way of thinking because no matter what they say, the record sells because of what's on it, not what company put's it out.

LARRY LUSTIG
The main problem was that they wasted too much money doing entire productions over again if they were unhappy with one note in it . . . Plus it doesn't help when you do things like leaving the twenty-four track master of your new record in the back of a taxicab, never to be seen again . . .

DICK BONAIUTO
After the Moby Dick nightmare, I hooked up with Marvin Howell who had ERC records (which had one hit out at the time). I bought into the company and we became partners, distributed by Megatone. Unfortunately Marvin had a lot of financial obligations which I didn't know about when we became partners, and then with Megatone distributing -- we had problems . . . After dealing with these companies I just don't trust anybody. I once thought I was at home working with my own kind in these gay record companies. Let me tell you there is more jealously, back-biting, dishonesty and corruption in our own ranks than any other group I've ever seen.

LISA
Through it all I had a great experience with the people at moby Dick. They were very much like an extended family and would give me support and encouragement all along the way. Gini Spiersch and Larry Lustig were especially helpful to me and friendly beyond the call of duty (always working very hard and calling people about the records). The logistics of the company just weren't together but they sure were a heartwarming crowd. I'll never regret a moment spent with that record company. God bless Stan Morriss up in heaven because he was really a great part of that family feeling at Moby Dick.

MIKE LEWIS
I did a lot of work in the studio for Moby Dick, usually for free (as did most people), because in those days there was a strong sense of family in San Francisco. We all did the job to get it done and out there. Even on the streets there was a happy feeling of warmth from the people. Now everybody seems a bit suspicious or closed-in or something.

LISA
Moby Dick did some really nice things for me creatively too. They bought a painting of mine outright for the album cover and I thought that was great (that they would support me in that way). They also took all of my suggestions seriously and in fact I was involved with writing several cuts on the album so I can't say that they weren't encouraging my growth as an artist.

MIKE LEWIS
While Moby Dick really had some great stuff, we also threw together a lot of things haphazardly. I remember the 'Crystal And The Team' twelve-inch we literally churned out in somebody's garage. We took the first four beats off of another record and made a tape loop which ran for nine minutes as the basis for that record. It was a fiasco and a DJ just can't mix into that record without having the last train wreck.

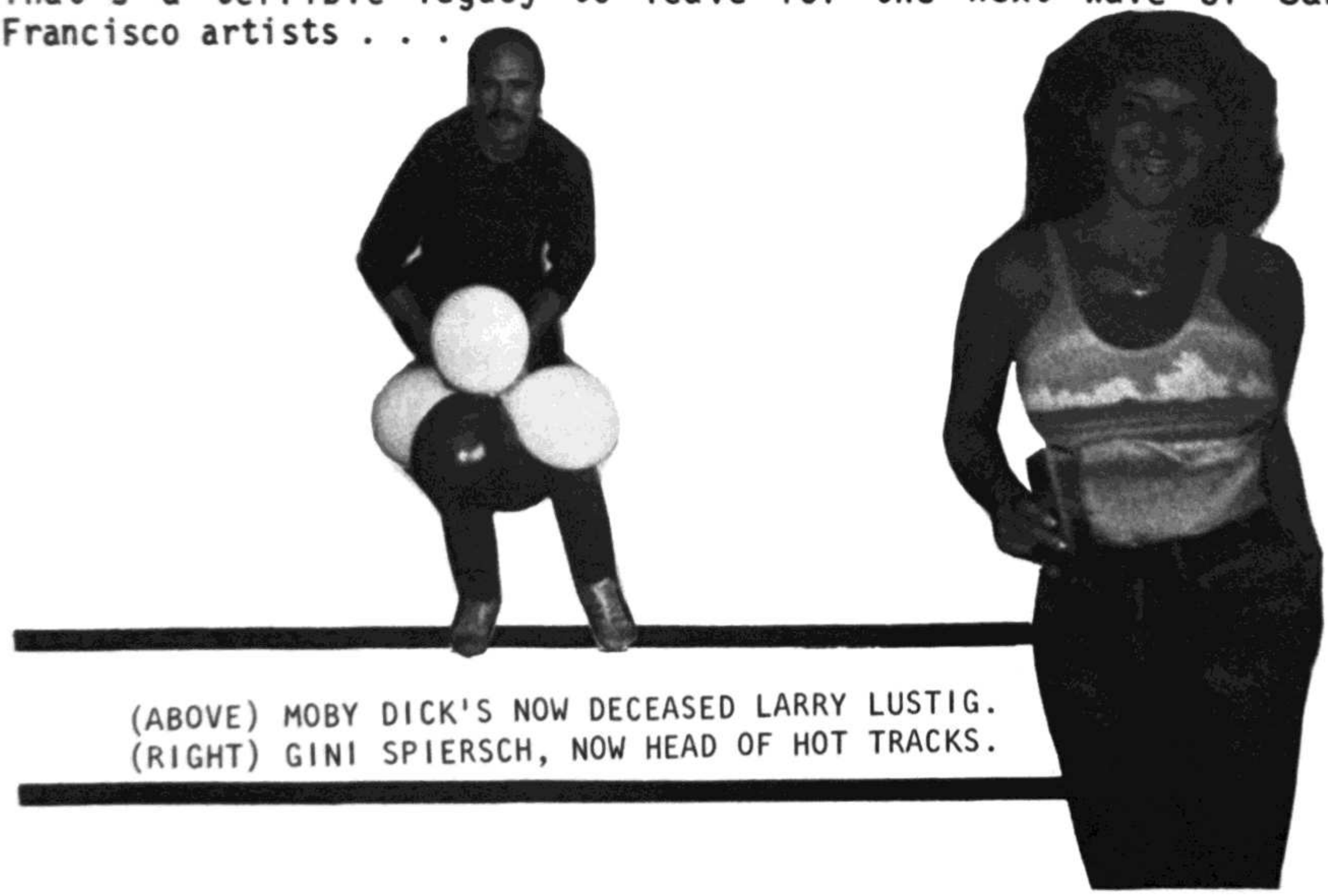
DICK BONAIUTO
Music in San Francisco is still very good, but unfortunately our style of dance music isn't on top anymore. During the Moby Dick

days, dance music was where everything was happening and it's just not like that anymore. The companies themselves are gone for the most part, and so our artists have to go elsewhere to get their music released. There's really not that much left in San Francisco but there was at one time, let me tell you.

LARRY LUSTIG
Moby Dick went under owing the various creditors $300,000 . . . One pressing plant which we owed a substantial amount to actually sent some thugs up here from L.A. to get their money -- or to take Bill Motley's life. I(!) had to deal with them.

GINI SPIERSCH
One of the things that I regret most about the way that Moby Dick, Arial, and C&M came and went, is that when they failed one right after another (leaving such heavy debts). Word spread quickly among the pressing plants, printers, and affiliated companies, and credit would not be extended to small, 'gay' labels coming out of San Francisco. It really gave us a bad name and made it nearly impossible for a group of people to get together and start a record company like we did in those days.

That's a terrible legacy to leave for the next wave of San Francisco artists . . .



(ABOVE) MOBY DICK'S NOW DECEASED LARRY LUSTIG.
(RIGHT) GINI SPIERSCH, NOW HEAD OF HOT TRACKS.

GARY NOGUERA

Having an intense love of dance music initially, I had a dream grow inside for a long time, which was to be a part of creating and influencing it (instead of just dancing to it) . . . Magda Dioni and I worked together in an office and both were of the belief that there was more to life than what we were doing. We often day-dreamed of being in the music business together instead of sitting and doing paperwork all day long. Little did I know that even in the music business I'd still be sitting around all day long doing paperwork.

We made the decision to really pursue it, and that's how "When Will I See You Again" came into being. Magda and I would go out to Trocadero (which was at the time a focal point in the entertainment field in San Francisco) and would often see Bill Motley there. One night, I approached Bill and one thing lead to another. We commissioned him to produce the song for us and that began our careers (Magda as a singer and me as a producer, later as a label owner).

After that song we put together several other tunes and began

marketing them. We had a major falling out with Bill Motley and were basically on our own at this point (due to a disagreement over performance royalties). We soon found out that dealing with record companies was not at all what we thought it was. We basically got nowhere in our attempts to sell the next production.

"When Will I See You Again" was starting to lose steam when we had a meeting with Stan Morriss who was very helpful in giving information. He suggested that we form our own label and release the records in the U.S. (domestically) and then put all of our muscle into getting foreign licensing deals from that point. Little did we know just how much work would be involved in getting it all started but that was how the seeds for Pink Glove Records were planted . . .

At this point Bill Motley threatened to take legal action against Magda, claiming that he had trade-marked the name 'Magda Layna' (which was her stage name at the time), and that she was no longer allowed to perform under that name. That's when we decided to use her real name ('Magda Dioni') and the last thread was cut connecting us to him was severed.

Magda was in limbo for a while, while we tried to sell "Love Me Tonight" (the next project), which was received coldly because we did not process and speed up Magda's voice as intensely as Bill did and so she sounded very -- 'different'.

Around this time we met up with Leo Frappier who wrote and produced "Dangerous" (Magda's second record and Pink Glove's first release). That record came out in April of 1985 which was too long after "When Will I see You Again", so a lot of momentum was lost. The fact that 'Magda Layna' had been replaced by 'Magda Dioni' during that time also muddled things further, but it did get us started on our own.

The name 'Pink Glove' was born during a hard, long session in the

FACING PAGE: PINK GLOVE RECORDING ARTIST/SILENT PARTNER;
MAGDA DIONI. (MIXED MEDIUM LITHOGRAPH: DAVID DIEBOLD)

studio during which we had all gotten to the delicate point between euphoria, hysteria and depression. We were naming the different mixes these wild and ridiculous names, and one of them was called the "New York Pink Glove Version". Later on while we were looking through the boxes of tapes we saw it and decided that 'Pink Glove' would be a great name for the record company and it stuck. We then planned an entire marketing strategy for the name it just went from there.

After "Dangerous" came out, Pink Glove put out "Dance" by Joy St. James, also produced and written by Leo Frappier, then "Stranger" by Linda Imperial (written and produced by Dan Alvarez and myself). Next we released "Rock Dancing" by Tom Anderson, "Male Fraud" by Diebold & Company (featuring Shawn Benson on vocals).

We've had a lot of problems with the label but slowly we're gaining credibility in the business by putting out good records at a steady rate. It's ironic but there's a strange attitude in the rest of the industry concerning San Francisco labels. The other labels, distributors, and wholesalers all look down their noses at us, dismissing our music as 'gay' music; stereotyped and not marketable.

We are trying hard to get past that point in the business and to expose a lot more people to our form of high energy dance music. We are also approaching the success of the company from a different angle. Unlike so many labels in the past we do not bargain for the company's good at the expense of the artists. At Pink Glove the music is not secondary to the money.

JEFFREY WILSON

I worked with Gary and Magda for nine unpaid months getting that label together on kind of a 'friends agreement' that we would all own Pink Glove Records. When it came time for the first release, Magda gave me her now infamous line "I love you darling, but I don't trust you." and that was the end of our relationship (business or otherwise). This came after I invested not only my time, but had people video-tape her, photograph her and keep her name in print for months. From what I understand everybody who has dealt with them has felt they have been taken advantage of, whether not receiving monies due or even statements due on their records.

LINDA IMPERIAL
I feel very fortunate to be working for Gary Noguera and I know that Pink Glove is going to make it because he is a man of integrity -- and it shows.

CASEY JONES
Gary Noguera (of Pink Glove Records) has taken off to a good start here in San Francisco, and is making a mark carrying on the high energy sound which is so connected with this city. I would really like to see this label go places because there just aren't enough indies (independent labels) out there right now that can make it against the majors.

DICK BONAIUTO
I think Pink Glove can do it (others have) . . . You can get your records played and you CAN have a hit without spending a small fortune if you just are willing to be a 'real' record company. You've got to have someone knowledgeable in control and if you do things on your time off, that's your business, but don't bring it into the office (don't be another Moby Dick).

Editor's Note: Pink Glove Records, despite their auspicious beginnings, seems to have folded and gone the way of several of the other independent labels born in San Francisco.

Arial™

A R I A L R E C O R D S

DICK BONAIUTO
Arial Records was Larry Brennan and Craig Morey. They certainly had some problems but they did have a hit with "Can We Try Again" by Technique. Technique later came to ERC with Marvin and I, and we put out an album in Europe exclusively with "Can We Try Again" on it also. I don't exactly know what happened to Arial but afterwards Craig Morey got with Larry Cory and they started C&M Records (which was distributed by Moby Dick and that caused them problems too).

LARRY BRENNAN
After my departure from Moby Dick Records I approached Craig Morey and suggested that we start our own record label, and set up a business plan whereupon we would license existing product rather than produce it. There was a huge surplus of material circulating at the time. We agreed on the premise and that's how Arial Records came into being.

Inevitably, because of our association with Moby Dick, we wound up employing many of the disillusioned staff from there. We spent considerable time planning Arial and working towards a smooth running company, but we soon found out that a major problem with independent labels is that the distributors simply will not pay you

for your records. There's a lot of organized crime in the business, drugs, etc.

During their short period of productivity, Arial put out a Canadian release which was a huge club hit at The Saint in New York called "Can We Try Again" b/w "Tonight" (by a studio group called 'Technique'). We found out later that a fellow named Muff Murfin in London had actually written and produced the songs, and we hooked up with him expecting a profitable venture (since the record did very well). The only problem was that we never got paid for it by the distribution companies.

In January of 1983 we acquired two more songs: "Shotgun" and "Red Light Lover". Those two records turned out to be quite a problem because neither was of a quality to match our previous work, and neither was owned by the person who sold them to us! That turned out to be a considerable bother later . . .

In order for a small company to get its money from a distributor, it has to maintain a fairly steady stream of releases, so that you can withhold your next record until they pay for the previous one. It's a shame that the distribution companies can't run themselves with a degree of morality and virtue without being blackmailed into paying the independents, but that is the situation.

The record business is the only industry I know of where you have to assume that everyone you're dealing with is a thief. The only difference between the little guys and the big guys is the big guys are bigger thieves. You make decisions on how you want to live your life and I just decided that I wasn't going to live like that. I have no interest whatsoever in the record business at this point.

MIKE LEWIS

Arial and C&M Records went under due to the same types of financial blunders. They never learned from previous mistakes, always over-spending and not allowing for the long periods between the release of the record, and the cash flow back from the distributors.

I really believe that if all the companies had pulled together during those crucial years (instead of bickering and criticizing one another), San Francisco would have seen the start of a music empire. We had all of the big hits of the period. It's a terrible fact, but if a small company doesn't have a hot follow-up, they just might never see any money from the first record. The distributors just won't pay them sometimes. If, as I said, they

had unified at that point and said "Listen, if you don't pay up you won't receive the next Megatone record, or the next Moby Dick release, or the next Arial record . . ." I guarantee you the distributors would have had the check in the mail.

(ABOVE) ARIAL RECORDS CHIEF CRAIG MOREY, WITH REMIXER-D.J. MICHAEL LEWIS.
(RIGHT) HOT TRACKS-PACIFIC RECORDS ORIGINATOR: STEVE ALGOZINO, NOW DECEASED.
(PHOTOS COURTESY HOT TRACKS.)

HOT TRACKS/PACIFIC RECORDS

GINI SPIERSCH

About two days after they closed the doors at Moby Dick, I was contacted by Hot Tracks and Pacific Records to come work for them (in a promotions and public relations position), which I accepted and I've been with them ever since.

With Hot Tracks I presented Steve and Ross (the owners at the time), with a three part master plan to change the existing image and format into something more accessible and acceptable to the public (and to the larger labels which sometimes were unhappy with our unapproved remixes of their songs).

The first part of the plan was to open up the 'D side' for local artists and producers to get their music out there for public viewing (and for professional viewing as well). We have since helped several new groups land major label deals that way.

The next part of the plan was to open the actual remixes and edits themselves to talented DJs all over the country, and not just

supplied by one person or a small group of people. This also worked well and we publicized many DJs' works by doing this (including their names and addresses so that the labels could contact them directly if they desired and not have to go through Hot Tracks.)

The next phase was to work more closely with the record labels themselves, to help them by releasing remixes that they were happy with at the right time to help record sales and to promote the artists.

Pacific Records (which is now owned solely by Steve Algozino's estate) has always had the right approach as far as business is concerned. They released one single a year, collected all of the money and then put it (and all of their energy) into the next project. Unfortunately, they went out of business with Steve's death in 1986. I still hold the tape for a complete LP, with all of the Zino tracks, but it's all old material that has already been worked.

ROB KIMBEL

I think there was a need for companies like Hot Tracks because dee-jays gave the dance-floor a little excitement when they played a new edit or a remixed version of a popular song. The big labels are just now starting to catch on and do this themselves. I personally have done countless remixes for Hot Tracks and while I didn't make the money I should have, it did get my name around.

BRIAN SOARES

I had a wonderful time working for Steve Algozino at Pacific Records and Hot Tracks . . . He was a good producer with good ideas which accounts for the company's success all of these years. I have to admit though, that working as an independent artist/producer now is a lot more exciting and fulfilling. A lot of the work that I did in those days with Steve simply came out under the name Zino -- a blanket name for several people who were involved with Pacific Records and Hot Tracks; Steve Algozino, Lester Temple and myself.

CHAPTER FOUR:

THE CLUBS

TICK TOCK GOES THE CLOCK,
EVERYONE'S OUT, AT THE TROC,
FE FI, FO FUM, JUMP UP, STUDIO ONE,
JUMP SHOUT, WORK IT,
JUMP SHOUT, WORK IT,
AT THE SAINT, AT THE PROBE,
WATCHIN' THE ACTION, IN THE STROBE . . .

"JUMP SHOUT"
LISA, 1981 Moby Dick Records
Produced by Barry Blum and John Hedges
(B. Blum/J. Hedges)

THE CLUBS

From 1975 when The City Disco was the focal point for San Francisco dancers on through Oil Can Harry's, Buzzby's, The End-up, Music Hall, I-Beam, Alfie's, Dreamland and Trocadero, San Francisco has maintained a tradition of high-energy dance palaces. On the whole, however, there has always been the distinction between the dance club and a public sex utility. There are no correlations between The Sanctuary in New York with its black mass murals and orgiastic congregation and the pristine, clean (and even conservative) Dreamland. The balconies at The Saint in New York (which entertain every sort of sexual union) are nothing at all like the balconies at Trocadero (which are generally used for sitting and viewing the dance floor). While some extremely bizarre incidents and activities can be brought to mind in connection with these San Francisco dance clubs, they are certainly the exception and not the rule.

Dancers in San Francisco are serious about it. They are strongly devoted to their clubs and to the process of the dance; the ritual, the coming together, the tribal rites that they have evolved and used for years to temper the individual and to solidify the group.

In reading the various interviewee's statements it is plain to see that something extraordinary has taken place in their lives and that it is directly connected to the dance experience. Hasn't this occurrence unfolded since the dawn of time? Is it not very like the tribal gatherings and group dances of all ancient societies and not-so-ancient societies?

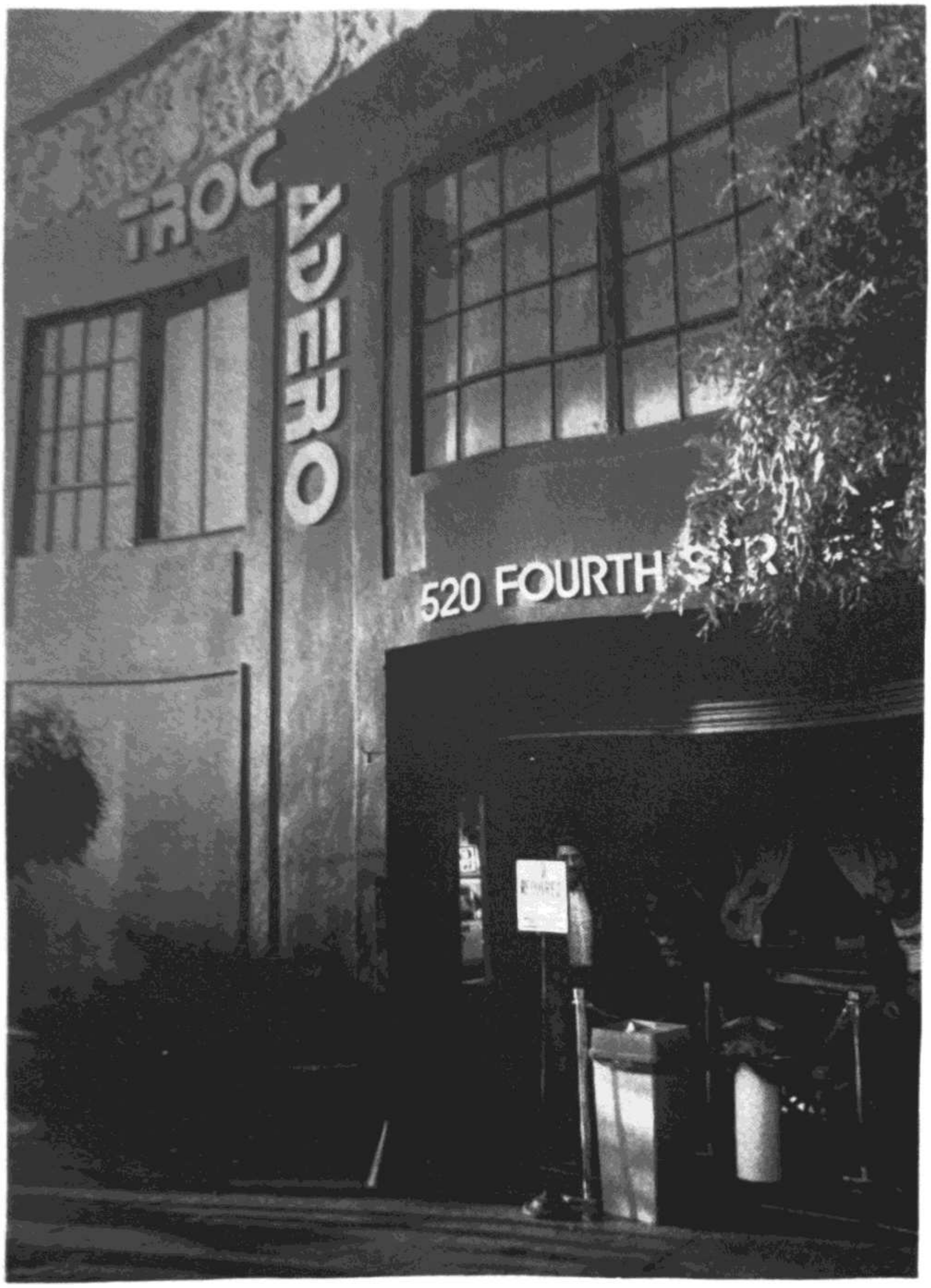
There will always be that faction who will participate in the coming together with only the thought to satisfy their more base instincts (which is a shame) but like with all things, there is that natural polarity and dichotomy inherent in the process. It is up to the individual to guide their own consciousness through the experience with a steady will and a pure desire for that expansion that can occur if the experience is brought to a proper fruition and not left dead on the tree, consumed by the animal man that fights fiercely to gain control during these moments of precarious balance.

There is a true religious experience to be had in the dance club as there is in any aspect of life if the spirit is willing. It is

beyond the realm of depiction when thousands of people looking for that experience can join together and seek it together. The love is beyond comprehending and the feeling of oneness can be so satisfying that the rest of the world and the problems that it manufactures for its citizens seems incredibly petty and unreal. Thus, the absolute devotion to the dance experience, the fervor with which the disciples seek it, and the lasting world view which the experience engenders in its participants.

The dance club as church? Yes, positively, because every aspect of the world can be church. It is the weak man who must come to recognize this and the strong man who must come to reveal this through example.

DANCE CLUB AS CHURCH? HERE'S SOME RELIGIOUS IMAGERY WITH D.J. MICHAEL GARRETT IN THE PULPIT AT THE MUSIC HALL, SF.


TROCADERO
520 FOURTH ST

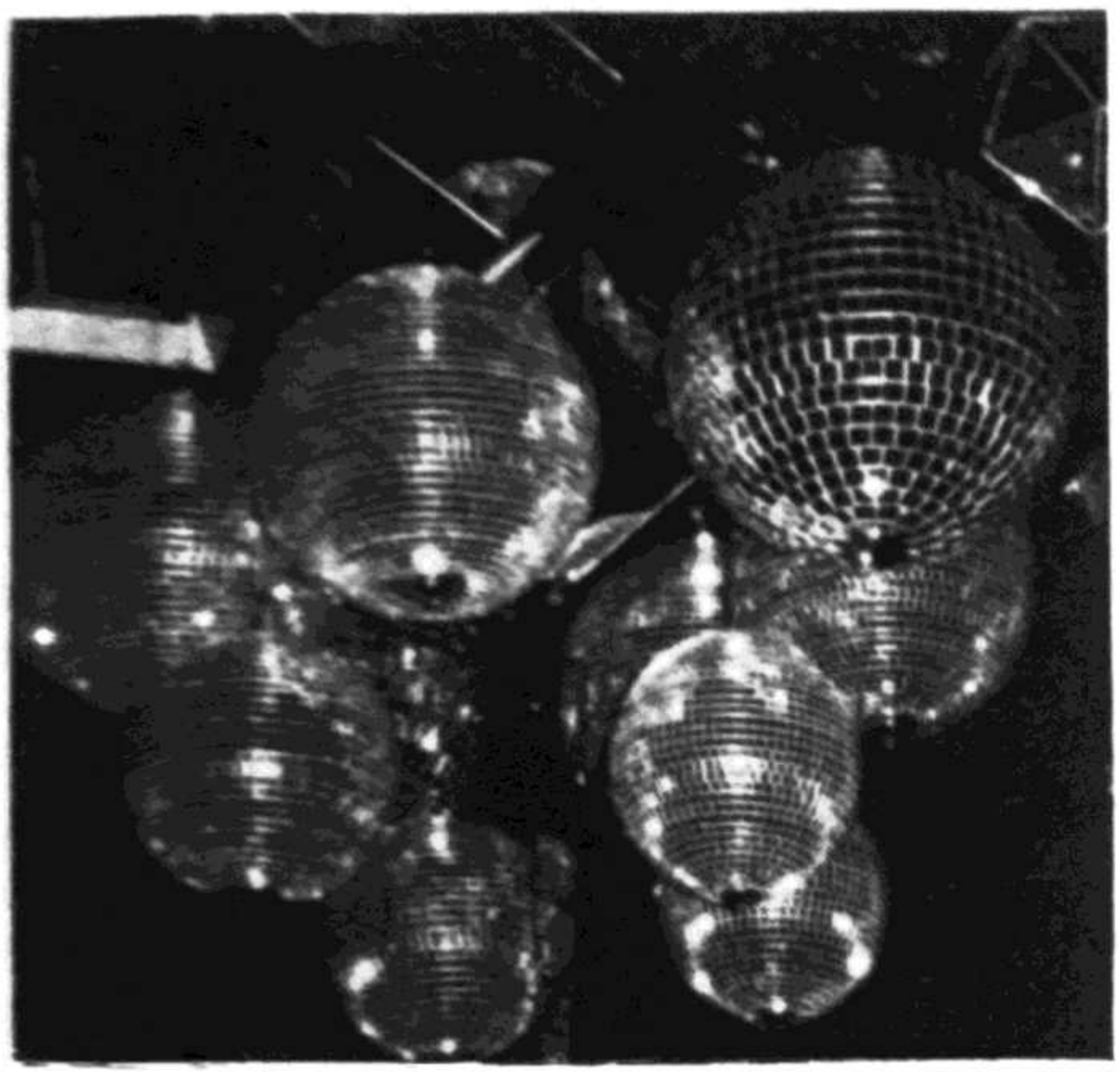
ROD RODERICK
I remember when Dick was opening the club: he had John Tedesco in to do the lights and Graebar Productions from New York in to do the sound. Of course getting the permits for an 'after-hours' club was a bitch. I got the entire Golden Gate Business Association (GGBA) down there to the hearings to help him to get them. He had to swear with his hand on a bible before the commission to never have alcohol served there (which he didn't for a long time). At least until times changed and views changed and he was an established business in the community.

GINI SPIERSCH
The first time I ever went to Trocadero was for a 'White Party'. A few friends of mine invited me to go along with them because in those days the club was very much more geared to just the gay male population (very different than it is today), and a woman had a hard time getting in for the most part. I could go as a guest and so I went and it just freaked me out that so many people could just get together for no apparent reason other than to party and have fun together. I had been to straight clubs at the time but Trocadero was an entirely new experience. I was hooked although it took me about another six months before I was there every night, all night. I became a fixture at Trocadero and loved it.

MICHAEL WHITEHEAD
I went to the Trocadero Transfer for the first time in the later part of 1978. At the time, Trocadero was coming into what was to become the "Golden Period". Bobby Viteritti (who is now legend in the DJ profession), had just started spinning there and brought a whole new feeling and meaning to the dance. I think that the whole intense, beautiful period between '78 and '81 was possible because —

FACING PAGE: TROCADERO TRANSFER -- MID-MORNING THE AFTER A NIGHT OF DANCING AND REVELRY. ASSORTED FACES SHOW THE FATIGUE THAT HAVING A GOOD TIME CAN BRING. (PHOTO: MICK HICKS)

people at the time were doing a combination of the right drugs, dancing to the right DJs, at the right place, at the right time. To me that pretty much sums up what the Trocadero was all about then and once you take away just one of those very basic (yet very important) elements, the entire experience or 'trip' begins to crumble. It was one of those things where if you weren't there and didn't experience the party firsthand, you missed it . . . period. There's really no way to adequately put that 'high' into words.



ONE VERSION OF TROC'S NOW FAMOUS HYPNOTIC MIRROR BALL CLUSTERS. AT TIMES THE CENTER OF THE UNIVERSE. (PHOTO: VALENTINE GABALDON, II)

PAUL PARKER

I never really went to Trocadero to dance because my impression of it was that it was an exclusive, wild, drug place to go, and every time I did go there, the crowd was always so bizarre. Plus it was predominantly a very late night place to go since they would be open until ten o'clock in the morning (and I just didn't stay out past three in the morning).I also was never into drugs or poppers or any of that which was a big part of that whole scene.

GINI SPIERSCH

In those days the Troc experience was very different and very controlled. It was a place to get together with people and get high and spend ten hours tripping. Billy Langenheim and Bobby Viteritti would get together at the beginning of the night and plan where they would take the crowd and with what songs. They believed that if they could totally control the audio and visual environments, then they could actually control the group

consciousness and influence people's trip, which they unquestionably did. It was like nothing else I've ever seen.

THERESE MAHAR
For me the Trocadero days were a very emotional time. I was a straight woman walking into this whole new world that they told me I couldn't be a part of anyway (which made me furious to begin with). I took the extra time and effort to show them that I could be a part of it and it was worth it.

MICHAEL WHITEHEAD
I think that Trocadero is more than a physical structure or a street address. It's a whole new concept or way of partying, through dancing in unison with a group of people in a certain space and time. The end result being the attainment of a higher level of consciousness or awareness; reaching a state of complete euphoria both physically and mentally.

MICHAEL LEWIS
I always liked to see new people coming into Trocadero when I was spinning records there because there

WELCOME TO THE
TROCADERO BALLROOM
COMMEMORATING THE GOLDEN YEARS
OF HOLLYWOOD NIGHT LIFE
THE WHITE PARTY
The Trocadero Ballroom—probably the most famous of all Hollywood night spots—opened its doors in 1933 and for more than a decade remained the movie colony's most popular party place in an atmosphere that was filled with style and flamboyance young hopefuls like Frank Sinatra and Judy Garland were given an outlet to showcase their talents before the Hollywood Royalty that made up the Troc's clientele.
Help us re-create the glamour and sophistication of a Hollywood night-life that existed during this era.
SATURDAY APRIL 6, 1985
10 pm Until Dawn
$15.00 General Admission
Special Guest
JAYNE EDWARDS
Tickets available at Headlines (Polk & Castro)/ Ron's Records (2354 Market)/ All American Boy (460 Castro) Butch Wax (4077A 18th Street) Advance Purchase Strongly Recommended
TROCADERO TRANSFER
520 FOURTH STREET SAN FRANCISCO

was an unspoken (but serious) initiation process where the 'family' would teach them how to party properly and once they understood what was going on they were there for good. There just wasn't anything else like it.

THERESE MAHAR
Envision a dance-floor where people didn't stand around on the sides waiting for someone to ask them to dance, because you didn't have to dance with single partners on this floor. In fact, it was inappropriate to have a certain partner because the movement on the dance-floor was more

as one. You would get out there and dance with everybody (and literally everybody). Of course the hardcore dancers would be there from ten in the evening until six in the morning, waiting for the others to start leaving, and then the real party would begin when the morning music would come on.

MAGDA DIONI

I used to go dancing at Trocadero every weekend night. There was a whole family spirit that was generated at that place and you basically lived for Trocadero; you lived for that feeling of unity. I'd be at work during the week just wondering what I was going to wear out on the weekend at Troc, or what songs the DJ was going to play. Everybody knew everybody else and they were all friendly. It was curious because there were whole groups of people that you never saw any place but at Trocadero. They became your friends and you never knew anything about them except that you danced together and existed together.

THERESE MAHAR

I always felt safe there, and a real warmth, a love. I felt really special to be there, to be experiencing this (and we all need that in this world). In other clubs I've been to (no matter how hot they were), it's all about who's who, what you do, how much your gown costs. They don't know who you are and don't want to. At Trocadero you couldn't obtain a high status through outer-world material things or the outer-world's society laws. It was on a whole different level, the laws were totally different. What you needed to gain acceptance there was what you were; your essence, and it had to be pure and it had to be hard-core. If you were sincere and here and

GRACE JONES

TROCADERO

'on', it took you there and you felt it.

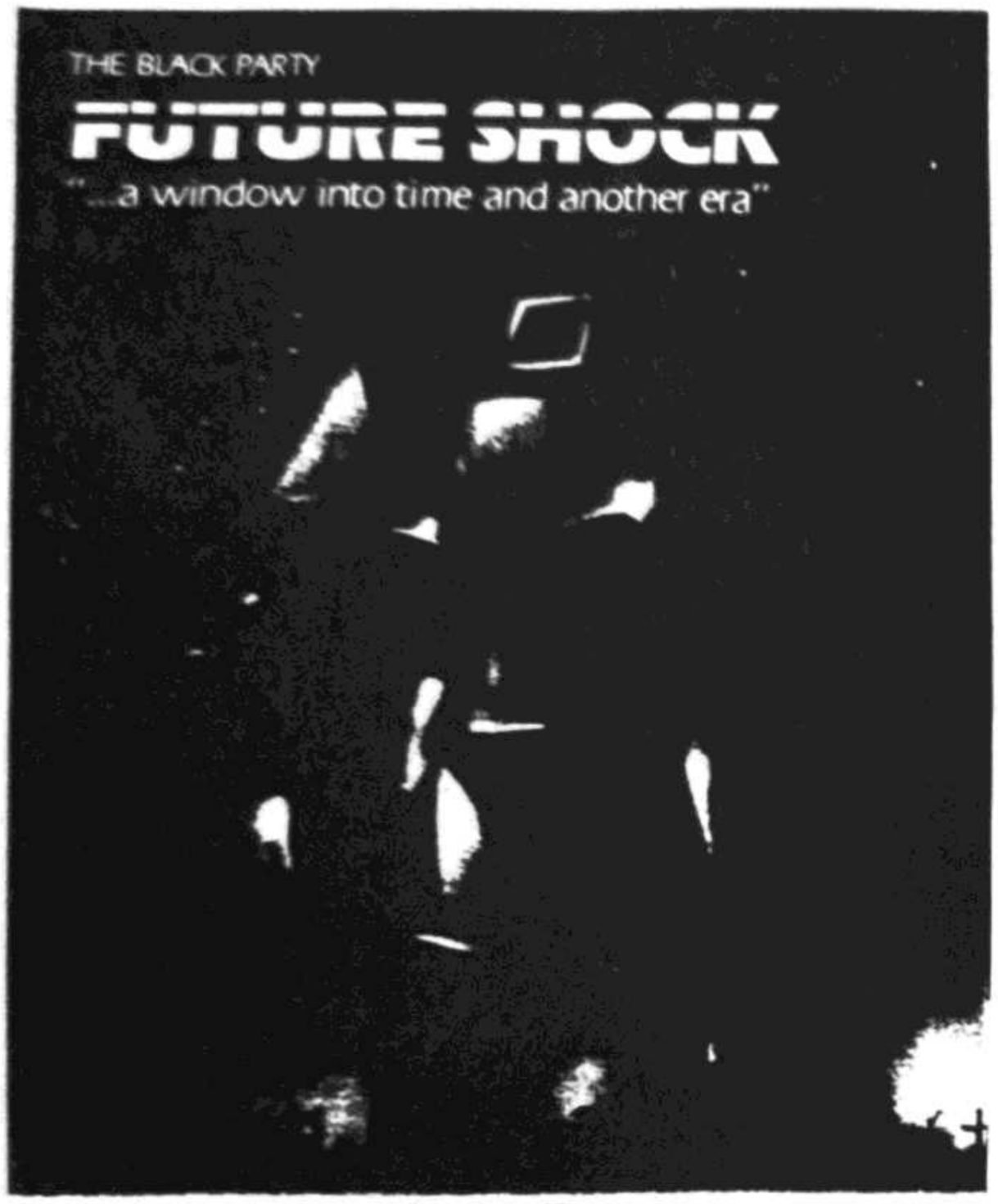
GINI SPIERSCH
Trocadero was simply the ultimate in space, light and sound: just like the matchbook covers used to say.

THERESE MAHAR
I always felt that every year at Trocadero was a schooling year, as if I got my Bachelor's in psychology, my master's in debate and my PhD in understanding.

GINI SPIERSCH
I eventually came to work at Trocadero properly and on payroll for about six months until Dick Collier pulled what we call "The St. Valentine's Day Massacre" where he fired the entire staff after one 'Red Party' (in February) and hired a new crew from what was Alfie's at the time. That really made Dick LOTS of friends.

MICHAEL WHITEHEAD
As a work experience, Trocadero can either be satisfying and educational or it can be disastrous, or both. I think that for the most part everyone who works (or has worked) there develops an attachment to the club that is more than just a fondness for their work, but it's definitely a love / hate relationship. While you may be personally over it, you'd be the first to come to the club's defense, fiercely if necessary.

FRANK LOVERDE
We didn't get very much support from Dick Collier. He was never really behind Loverde so when we finally played at Trocadero for a Kaposi Sarcoma benefit, I got the feeling that



THE BLACK PARTY
TROC
FUTURE SHOCK
"...a window into time and another era"

SATURDAY OCTOBER 26th.
10:00 p.m. - DAWN
MUSIC: RALPH ZEPEDA
LIGHTING: JIM HORD & GREG FLEMING
VIDEO: CAMERON BROWN

$15.00 admission (TROC I.D. NOT REQUIRED)
TICKETS AVAILABLE AT:
DALJEET'S 1744 HAIGHT STREET
RON'S RECORDS 2354 MARKET STREET
HEADLINES (POLK ST. & CASTRO ST.)
ALL AMERICAN BOY, 463 CASTRO ST.
FOR INFORMATION: 495-0185
TROCADERO TRANSFER
520 4th Street San Francisco

we really had to prove ourselves to him, and that he was expecting us to flounder.

MICHAEL LEWIS

Trocadero started changing for me around 1982 when the harder punk and rock influences began to change the sound of the music. The crowd became split with half wanting the old sound (which produced that 'Trocadero Feeling'), and the other half wanting the new sound (which was more aggressive, rebellious and negative to a degree). Nobody wanted to meet anyone else halfway and subsequently both factions began to criticize the music. There was no way to please them all.

THERESE MAHAR

The golden days of Trocadero were between 1978 and 1982. By 1983 things were really wearing thin. A lot of people weren't being allowed to work on getting the parties together anymore, there wasn't a feeling of

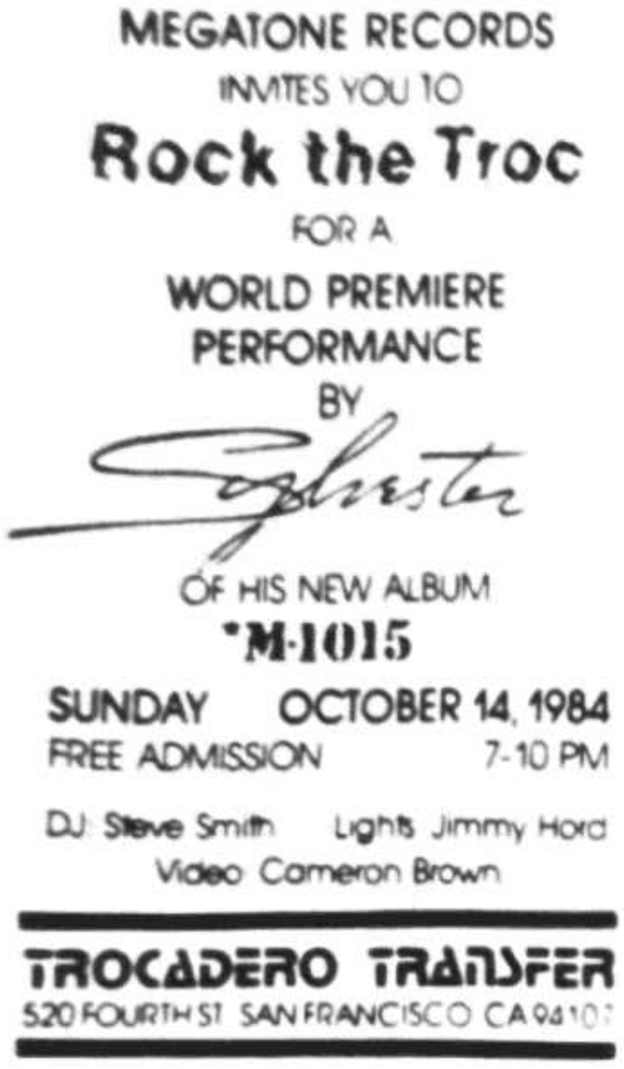
participation. It was all becoming a lot more cut and dried and business oriented; how much they could make at the smallest expense. People also started comparing it to other clubs which hurt a lot of the patrons and staff because Trocadero just wasn't like any other club. The peak feeling and happiness just weren't there anymore.

There was also an incident when Dick fired the entire staff. Things were definitely not right at that point.

GINI SPIERSCH

Directly after Dick fired us all from Trocadero, Dennis Crouteau (of Nightshift Productions) hired the entire staff to work at a party he was producing at the Hollywood Palace in Los Angeles, which certainly picked up a lot of people's spirits at the time. The party was a huge success, as was every party that Nightshift put on. Dennis and his group would go around and

ALL MY SINS REMEMBERED
Wed Oct. 31st
HAUNTING MELODIES BY
MICHAEL GARRETT
EERIE ILLUMINATIONS BY JIMMY HOAD
FRIGHTENING VIDEO BY CAMERON BROWN
9 PM UNTIL ??
$5.00 GEN ADMISSION
HALLOWEEN NIGHT
TROCADERO TRANSFER
520 Fourth St. · San Francisco CA · 495-0185
Just when you thought it was safe to go out again
HALLOWEEN NIGHT



usually rent a club for the night and give the club the bar totals while they kept the door. They gave some wonderful parties though.

MICHAEL WHITEHEAD
It's amazing to me that Trocadero has survived (even flourished), for this long (ten years). I think that if it weren't for some of the managers, past and present (particularly Jim Komarek and Stanley Walker) the club would have folded. Trocadero is also notorious for having the reputation of just spitting employees out after it has finished using them.

ROD RODERICK
Trocadero has changed a lot over the years. It's a survivor. I've seen indications that it's going after a different crowd: in other words, the gays aren't going there like they used to. Whoever is tuning their sound system at this point is not really doing the best of jobs, and I can't believe that Dick let Jimmy Hord, their lighting technician go . . . That guy was one of the most talented light-men I've ever seen and the I-Beam is lucky to have him.

LARRY LUSTIG
Trocadero has gone downhill. It's just not the same anymore but I do still have fun there. They don't decorate or throw parties like they once did there, and it's a shame. It was very special at one time.

MICHAEL LEWIS
A lot of people (maybe a thousand or more) just will not go back to Trocadero due to the AIDS situation and that old image of Trocadero as a drug palace. Also, many people simply will not support anything that Dick Collier does for various reasons. A lot of people can't face the old feelings, the intimacy we once shared because of vague feelings of guilt for friends passed away.

DON MILEY
When I go into Trocadero now, I don't get that same feeling. There was something very sensuous, very hot about it all: the intensity with which the people danced. It definitely was not a glamor thing for the gay community which it later became for the rest of the country with "Saturday Night Fever". It was a gift to us and we accepted it that way. Today I feel the whole experience is homogenized, taken for granted.

IT'S PARTY TIME but in RED
THE RED PARTY
SATURDAY FEBRUARY 15TH
9:00 PM - 6:00 AM
ADMISSION: 9:00 PM - 1:00 AM at $7.00
WITH TROC I.D.* • AFTER 1:00 AM at $10.00
WITH TROC I.D.* Guest D.J. Ralph Zepeda
RED ATTIRE IS GREATLY ENCOURAGED!
TROCADERO TRANSFER
520 FOURTH ST, SAN FRANCISCO, CA 94107
Also, PRESIDENT'S TEA • SUNDAY FEB. 16th
9:00 PM - 5:00 AM • Admission: $3.00 With TROC I.D.*
For Information, Call The EVENTLINE 495-0185
*TROC I.D. • $5.00, Valid For 6 Months, Available At The Door.

Dick Collier, Jr.
cordially invites the
Original Trocader Transfer Cardholders
to be honored at a
Special Christmas Celebration
on Friday, December 19, 1980 from 9 p.m. until dawn
520 Fourth Street, San Francisco, California

Cardholders present card for free admission *Guests $10.00 with invitation*

BOBBY VITERITTI
The problems in the clubs really came along when all of the labelling of the music began. Disco, New Wave . . . "I'm into Heavy Metal, she's into Punk, he's Rock oriented and you're progressive". I played all of that but didn't put labels on it because the secret is to intermingle all of the styles and to take the people on the magical musical tour without that separatist attitude.

DON MILEY
The dance eventually became too commercial and people who didn't understand it started participating and that destroyed it. The dance came about as an extension of our joy and togetherness and then all of a sudden there came a tremendous amount of pretentiousness and ridiculous, flashy, vain influences. People who were not a part of its inception began to take control for the sake of the phenomenon's bankability. You had to grow to understand the dance and basically be initiated into it before you could properly appreciate it and contribute to it. It was never meant to be a secret, but definitely was meant to be shared with people who also pursued the dance with the same amount of intensity and emotion. To see it on TV and in the movies as 'Disco' was just not the same.

THERESE MAHAR
The whole disco fad that people thought of as being the Bee Gees, or John Travolta, or three piece polyester suits was not at all

what my experience was of the dance days. What I saw during that period was a group of people more oriented towards the artistic. They were artists and they were emotionally different than the average person because they seemed to have a lot more to offer to the world, which was not at all ready to accept it at that point in time. Trocadero accumulated and nurtured that type of person and created a whole new experience with them every Thursday through Sunday night. We did become a family.

BOBBY VITERITTI

It's definitely not the death of the dance movement. The party is definitely happening in different places (maybe not in San Francisco though). A lot of places (like The Saint in New York) are still trying to take people to 'disco heaven', but I've been there (and it was wonderful) and I don't want to accept second best. In San Francisco now, it seems as if it's just like it was before I got there. Nobody wants to take charge and create something, they'd rather just wait for someone to fall out of the sky or something and that's sad. Of course Los Angeles is nothing to brag about, in fact it's even worse down here.

MAGDA DIONI

I must say though, that the last time I was at Trocadero it was just like the old days. It was the White Party 1986 and it was fabulous. Everybody was there and everybody participated and had a wonderful time. I danced like a woman possessed and perspired like a horse, then walked to my car in a very thin dress without drying off. I got very sick but it was worth it! The old spirit was there and for a while I saw the magic coming back to Trocadero.

MICHAEL D'CAMP
I played the Troc in May 1985 at the 'Magic Party' and as I still tell people today, it was the time of my life, spinning in a club that size, to a responsive crowd, with everything working properly. The night was billed as a tribute to the classics, a special event put together and produced by Tunespeak Productions (a San Francisco based music production company). For that one night we had a feeling that hadn't been there in years. At the beginning of the evening we (symbolically) did a few 'lines' off of the turntables as they opened the doors and then I started off with "It's Gonna Be Special" (by Patti Austin) and it was. Shawn Benson sang at the event, introducing his songs "Seclusion" and "Male Fraud".

MICHAEL LEWIS
I'd really like to see a new club come up in San Francisco. Something comparable to Trocadero where we could all start fresh and learn to party (and experience that social interaction) again but on a different level. The people want something to do, but the options just are not quite right yet. I really think that the men in San Francisco would support a new club if it was done right.

THERESE MAHAR
I will always go back to Trocadero. The reason being that when the day comes when I cannot go into that club and work out my thoughts on the dance-floor and become one with the music and feel totally free again, I might as well dig my own grave and step into it. It takes a lot of guts to go out onto a dance-floor alone and get past everybody's ego and all the little games, knock all of that out and just get into your feet moving. Your arms will automatically start to follow your feet which are moving to your thoughts and pretty soon it's just your thoughts moving, resembling your feet . . . and eventually it's just your feelings moving and then . . . you're a dancer again.

TROCADERO

NOTHING LIKE IT. NEVER WILL BE.

DREAMLAND

DREAMLAND

KEN CRIVELLO

Dreamland was ahead of its time basically. It was a great club down on Third and Harrison, south of Market. It was very unique, painted all white inside, with a dynamic sound system which really gave Trocadero quite a run for its money. That was when the 'DJ Wars' were going on and the clubs were paying them up to a thousand dollars a night to play. Dreamland imported DJs from New York but with those crazy prices and them only being open four nights a week (along with mismanagement and other problems due to not paying their taxes), Dreamland was not to be with us for too long. It was, however, a great idea; beautifully executed with a nice dance-floor surrounded by balconies and a stage that was unbelievable. It was a huge spiral structure which just came around and opened onto the dance-floor like a giant, white seashell . . .

GINI SPIERSCH

Dreamland attracted a different kind of gay male: ones into standing and posing a lot and never really perspiring. At Trocadero it was totally opposite, more like "Let's take our drugs, take off our t-shirts and get sweaty together until the morning."

DREAMLAND -- FLARING BRIEFLY BUT BRIGHTLY IN SAN FRANCISCO'S HISTORY. IT WAS RECENTLY REVIVED AS 'DREAMLAND '87': FRED BADALAMENTE'S AND RON BAER'S SUCCESSFUL PARTIES, HELD AT THE ORIGINAL DREAMLAND.

DON MILEY
Dreamland was what we used to call a "professional club". It drew the same type of crowd that Flamingo in New York did . . . a very handsome, proper, professional crowd.

PAUL PARKER
I used to go out quite a bit (before I had records out) and one of the places that I frequented was Dreamland, which is where I first met Shawn Benson. I was out dancing, and when I danced I usually ended up singing because that's what I really wanted to do. The music was so loud there that I could just sing right there in the middle of the dance-floor and nobody knew or at least cared. Well, I was singing the low harmony to Debbie Jacobs' "High On Your Love" when along came Shawn and he was singing too! We sang together and it seemed like we were the only two doing it, I guess it must have seemed pretty weird to other people, but we sure had fun.

SHAWN BENSON
Dreamland was really a fun place. I had many a good time there. In fact, if you want to know where I got my reputation for singing on the floor, that's it. They played good music there and the hottest people went there . . . and by that I mean people who were really in the party mood and who were looking for a good time went there. That same crowd went to the Music Hall, which was another hot club at the time. Those two (Dreamland and Music Hall) were the best. In a lot of ways they were better than Trocadero and it's a shame that they didn't last (at least to give people a choice of where to go dancing) . . . That's one thing about this community, it doesn't seem to want to support various clubs. Everyone goes to one and then it becomes a fad and they just let the other clubs die. I think they regret it later when there's no place to go.

MICHAEL LEWIS
I played two parties at Dreamland but never was the DJ there on a regular basis. They were: "The Return Engagement Party" and "A Tribute To Marilyn", both put on by 'Joe's Shows' I believe. I had a great time there, they really put on quality productions.

GINI SPIERSCH

I spent one year at Dreamland during the time when they picked up Bobby's contract. He had left Trocadero for several reasons including (I'm sure), the amount of money he had come to demand at the time. That really hurt Trocadero for a while because there was a huge contingency that just followed Bobby right over to Dreamland. They had a marvelous sound system and a lot of space but it just never was quite what Trocadero was. The main reason for this was that the place was painted white inside, so even with the same music and the same drugs you could never really get to those dark little places; those spacey, trippy places where Bobby liked to go with his music sometimes.

RON BAER

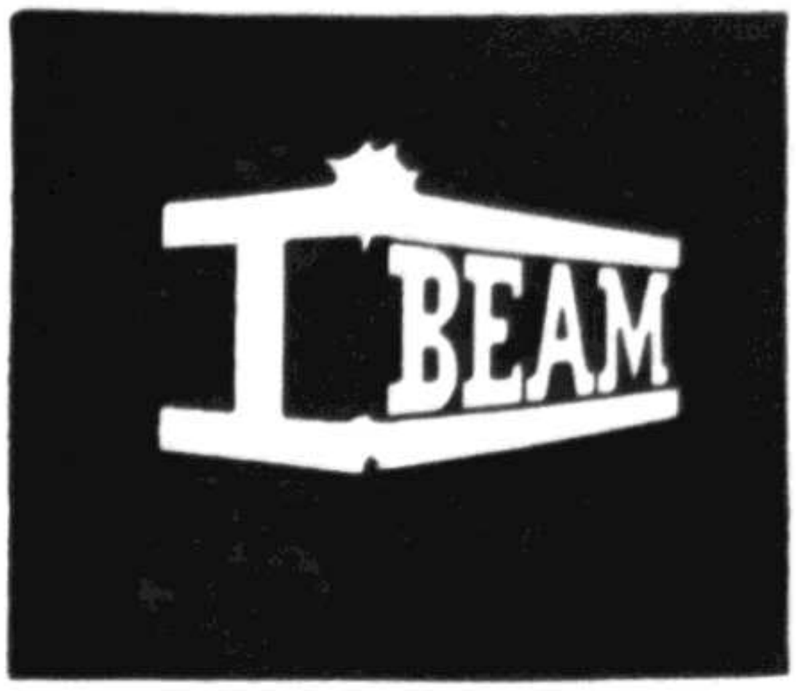
On June 26, 1987 Dreamland reopened for its first party since the old days. We were quite successful, but Fred Badalamente (my partner at the time) didn't agree with me that we could open up every Sunday, which I have since proven. Fred went on to his own endeavors, and now with the help of Steve Fabus, our head D.J. at Dreamland, I am in total control of Dreamland's running and direction. We are also now planning to expand Dreamland productions into a Saturday night venue also.

ROD RODERICK

It's great going to Dreamland again as 'Dreamland '87.' They've really brought that old magic back to it. People I hadn't seen in years were there.

RON BAER

With the new Dreamland I'm really trying to create a business and a space that I myself would like to go to...It's important for the men in our community to have a large club space. It's really our version of the "community center." It's our church in some ways. Our goal is to bring some of the excitement back to our nightlife, to pick up where we left off and continue into "The Good New Days," into the future. Things come around and go around but nothing ever is really NEW. Dancing will always be with us, as it has always been in the past...From Tribal dancing, up through myriad forms of social gatherings and dance situations, it'll never stop.



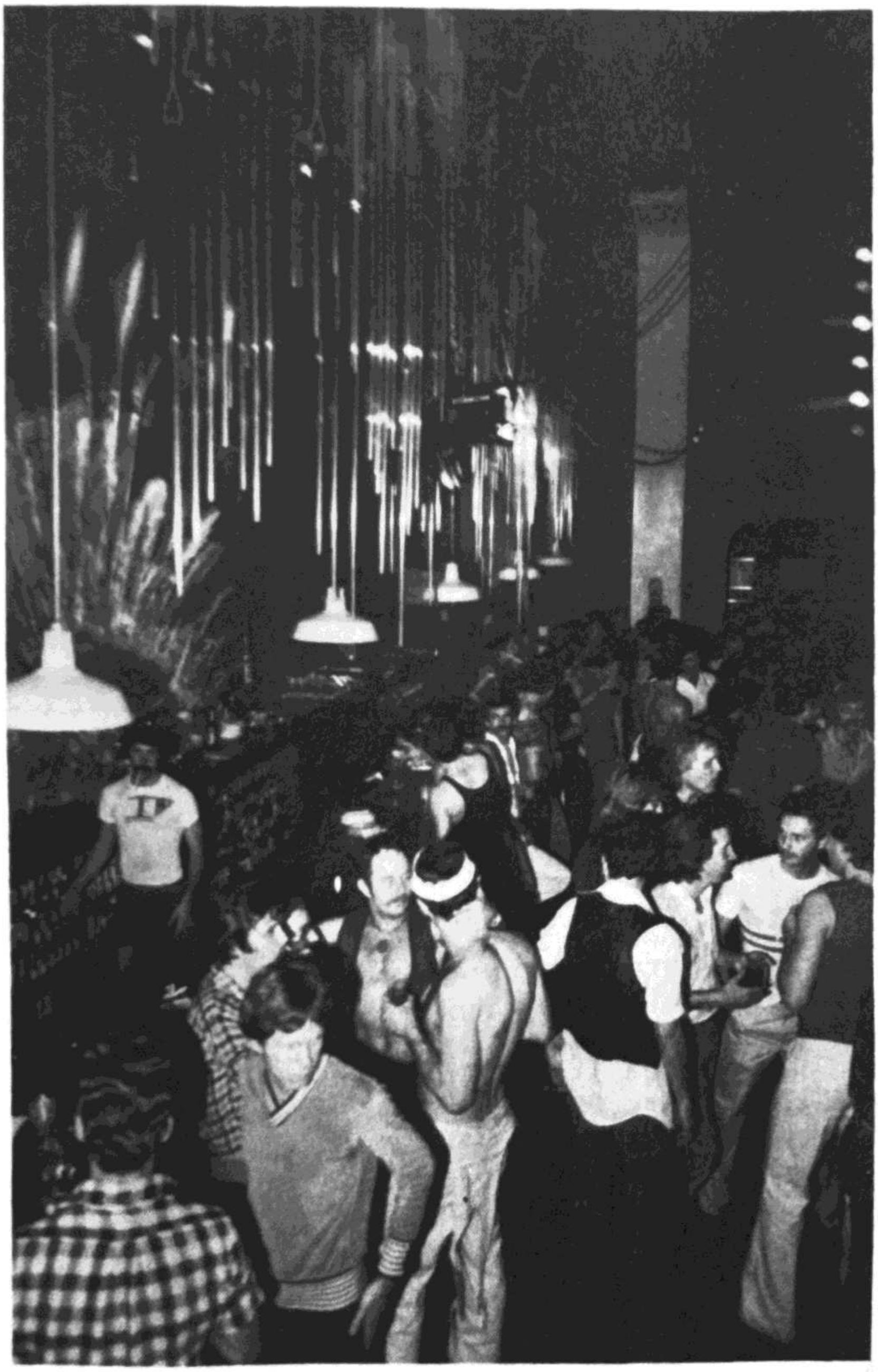
I-BEAM

ROD RODERICK
There are lots of problems with opening a dance club in San Francisco, with zoning and the limited space . . . I remember Sanford Kellman was trying to get the I-Beam open over on Haight Street. When he thought it was all ready they had a party during which they found out that it was little more than a huge resounding box in the middle of this residential neighborhood! Everybody who lived anywhere near them complained and it looked like it might not happen. It had cost him a fortune to get to that point with the club and then they told him that he had to soundproof the entire building or close . . . soundproofing is incredibly expensive. Sanford just about went nuts getting that place open, but it certainly turned out to be worth the bother. the I-Beam is a standard in the community now.

KEN CRIVELLO
Sanford was determined to make and keep the I-Beam a success, which he has done by diversifying the crowd on various nights. For a while there you could also see him on Castro Street handing out free Sunday Tea-Dance passes with the cutest men as his target audience. It sure worked because Sundays there are now known around the country.

LEO FRAPPIER
The I-Beam is a great club with a lot of energy and local participation, especially on Sundays. They have the wildest Tea-Dance there (with DJ Michael Garret) that is unsurpassed anywhere in town and hasn't been for years and years. Friday and Saturday nights tend to be more rock-oriented and attract a different crowd but their Sundays make up for it.

MICHAEL WHITEHEAD
For the most part, in those days, I just danced at the Trocadero.



FACING PAGE: THE I-BEAM CIRCA 1979. SUNDAYS HAVE BECOME INSTITUTIONALIZED AT THIS HALLOWED HALL OF DANCE. (PHOTO: MICK HICKS)

I did however, go to Alfie's before the Troc opened and I also went to the I-Beam. The I-Beam is a good space and I always enjoyed myself there. It seems to constantly be jam-packed with good-looking men and just swelteringly hot. The first time I ever saw a live disco song performed, was there. Jackie Moore sang "This Time Baby" and "How's Your Love Life Baby." It was incredible: she had a dynamic stage presence and the crowd responded to her wildly. It was a very magical evening for me.

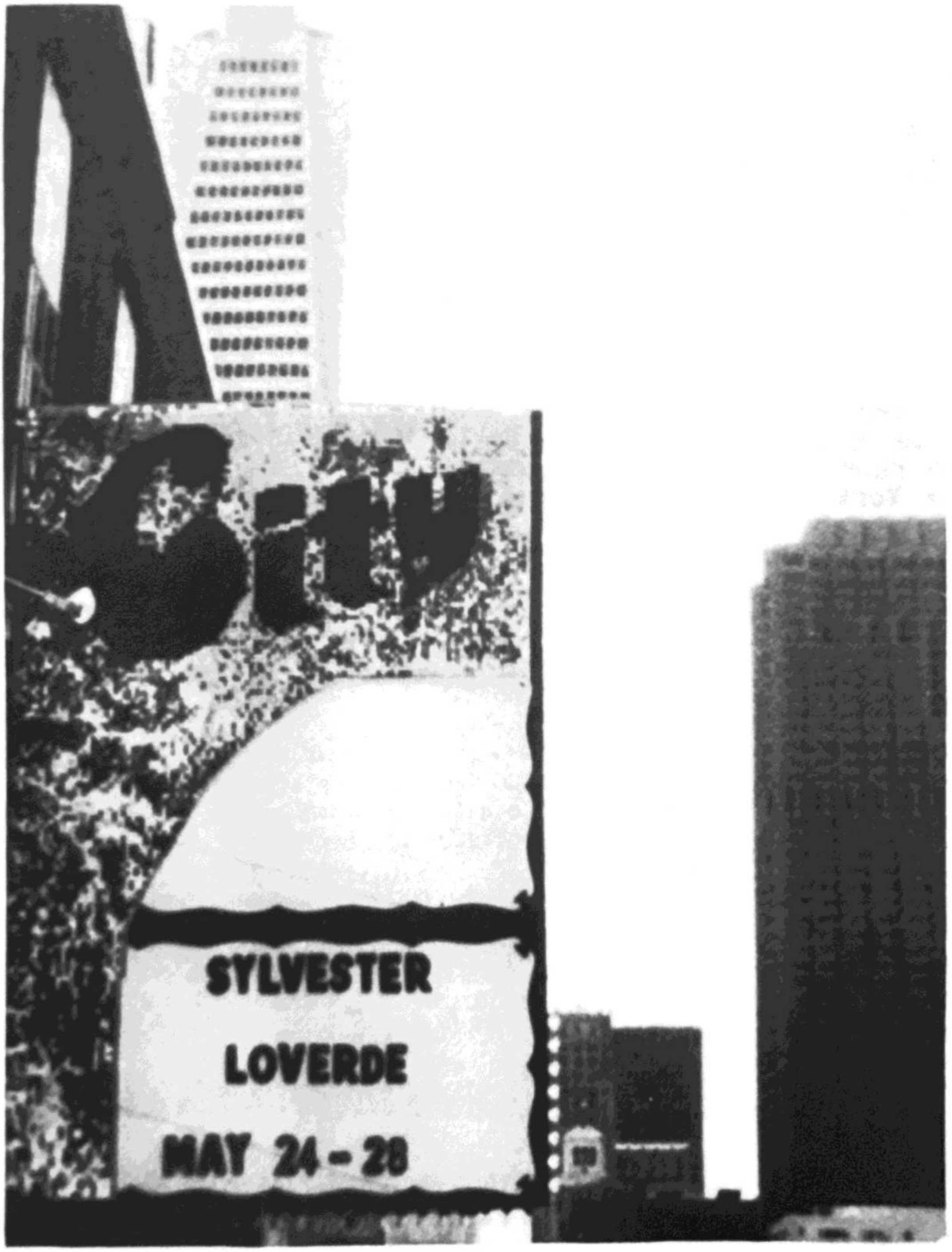
ROB KIMBEL

After Bobby Viteritti left Trocadero, some DJs from L.A. came up and I was phased out of the club (being a local boy and of the old school). Dreamland also would not hire local DJs at that point and Sanford was the only guy that would. I worked at the I-Beam for quite a while and when I came to work there Sanford ran an ad in the newspaper saying "Rob Kimbel at the I-Beam, no he's not from New York . . . San Francisco's own DJ." I still appreciate how Sanford stood up for local talent during that period. At this point Michael Garrett is the star DJ over there and really has a tight hold on those Sunday Tea-Dances.

KEN CRIVELLO

A lot of people don't go dancing any more on any night other than Sunday . . . They get it all out at the I-Beam on Sundays. Whether due to the current health crisis in the community or for more personal reasons many people don't want to support Dick Collier over at Trocadero. It's a lot less risky to dance away an afternoon rather than to dance all night with the aid of artificial stimulants and more possibilities of temptation . . .

Editor's Note: While the I-Beam still thrives, Sanford Kellman has now also leased the space that once was Trocadero Transfer on Saturday nights for his own club "Bolt." Trocadero will however be open as Trocadero five times a year for theme events.


SYLVESTER
LOVERDE
MAY 24-28

THE CABARET/CITY DISCO

ROB KIMBEL
When I first started spinning in San Francisco the hot bars were: The Cabaret on Montgomery (later known as The City Disco), The Rendezvous on Sutter Street, The Shed and The Mindshaft on Market . . . I was only eighteen at the time and we were using 45's. I left the city until I turned twenty-one and then returned to spin at the End-Up. Tom Sanford heard me playing and asked me if I wanted a job at The City Disco (which he owned). I worked there from 1977 to 1978 exclusively until I started working one night a week at Trocadero which had opened in December of 1977. After that, The Music Hall opened on Larkin Street and I also played there one night a week.

MICHAEL FINDEN
The City was a great club. We (Sylvester's band) played there a lot, in the showroom, and I think the poor acoustics in the room really helped the band to become more aware and to listen more to the other members of the group. It really fine-tuned our production. I think this is also true for Sylvester, Martha and Izora. The audiences were always warm and responsive to us and it was a good experience. The disco upstairs is where Patrick Cowley got a lot of his inspiration to create in his fashion (I think). Tom Sanford owned the club and Don Miley was active as the booking agent for the club; it was really the happening place at the time. A lot of people came through there or got their start there.

DON MILEY
The City Disco was once the largest entertainment complex in San Francisco with a restaurant, showroom, disco and stores. I worked there for about seven months as assistant to the owner in 1977, and also as entertainment director in 1978. I met many people through that club, including Frank Loverde whom I began working with as a partner and manager, and Tip Wirrick whom I met when I booked Sylvester into the club. I began writing songs with both of them. The City Disco flourished during a time when life was all about the dance, I mean we lived to dance . . . Thousands of bodies glistening every night and the energy . . . I think that is an era that can never be duplicated.

FRANK LOVERDE
It was a wonderful club. I used to be a DJ there in the early seventies and I would go downstairs into the lounge and watch the performers and tell myself that one day I'd be up there. About a year later there I was: it was my turn. We had a terrible

lighting technician there and my manager got him fired, and then hired Patrick Cowley to do our lights. That's how I first met Patrick. In fact The City Disco was an early stomping ground for John Hedges, Marty Blecman, Sylvester . . . A lot of the current San Francisco entertainment crowd.

MICHAEL FINDEN

The crowd started changing at The City in about 1978 and it became less and less the 'cool' place to be. The gays quit coming there altogether with newer, bigger clubs opening up across town and it was the end of an exciting period.

SYLVESTER: TRANSFIXING PARTY-GOERS. PHOTO: DICK COLLIER.

CHAPTER FIVE:

THE DISC JOCKEYS

YOU PUT THE LIGHT IN MY SOUL,
YOU'RE SO GOOD FOR ME
YOU MAKE THIS FEELING COMPLETE
WHEN YOU'RE STANDING BESIDE ME,
YOU TAKE CONTROL,
HOT LEATHER YOUR BABY'S NO FOOL,
I'LL TAKE YOU BACK TO THE START,
CAN TEAR YOU APART,
THIS IS THE MOMENT WE NEED
'CAUSE I'M NOTHING WITHOUT YOU,
I LOSE CONTROL,
HOT LEATHER IT'S TIME TO BE COOL.

"HOT LEATHER"
THE PASSENGERS, 1981 Moby Dick Records
Directed By Celso Valli
(A. Taylor/C. Valli)

B.A.D.D.A. -- THE BAY AREA DISCO DJ ASSOCIATION AT A RECORD RELEASE PARTY FOR "EARTH COULD BE LIKE HEAVEN" BY TWO TONS OF FUN, SOME TIME IN 1980 (PHOTO: COURTESY JOHN HEDGES).

THE DISC JOCKEYS

Unfortunately, in the course of their careers, not all DJs evolve into something more than a person who simply puts one record on after another (but some of them do) . . . This event is cause for the highest celebration and is quite apparent to anyone who dances for their life.

What the man becomes, however, is not too clear. High priest, guru, brother, father, lover, master? He is many things to a degree and at different times. He knows your deepest thoughts and desires. He is eternal. He is ever vigilant in his quest to satisfy his congregation. He is insatiable and inexhaustible and beyond our world. He is the creation of our communal needs and he springs forth from the head of Zeus at intervals in our history to bring us together in peace and harmony.

San Francisco has been known, from the beginning of the dance decade, as a place of great wealth as far as Disc Jockeys go...D.J.'s like: Bobby Viteritti, Howard Merritt, Michael Gareett, Steve Fabus, Gary Tighe, Tim Rivers, Ralph Zepeda, Tony Corbin, Steve Smith, Mark Watkins, Joe Yeary, Lee Harrington, Otis Campbell, Steve Tuttle, Rob Kimbel, Damien Johnson, David Andez, Michael Whitehead, Michael Lewis, Page Hodel, Craig Morey, Norm Mason, Howie Klein, Larry LaRue, Ron Baer, Kurt Lawson, Michael Loebs, Michael Dianella, Steve Bourassa, Cameron Paul, Robert Hubbard, George Ferren, Bob Griffith, David Bassin, Sly Herron, Michael D'Camp, Lester Temple, Steven Keen, Stephen Falls, Tom Jenell, John Hedges, Marty Blecman, Kevin Burke, Wayne Renfroe, Wayne Scott, Trip Ringwald, Joshua Persky, Randy Tyler, Michael Jorba, Fred Levy, Beau Thompson, Jim Komarek, Robbie Leslie, Tom Williams and Vince Carleo. (By the way, Carleo is perhaps the only D.J. in history to throw his turntable out of the booth onto the dancefloor. It happened at Trocadero.)

THE DISC JOCKEYS

JOAN LEHRER
I believe that the first person to ever mix records with a mixer in a club was a man called Francis, and he played at the Sanctuary in New York. This was around 1970. The Sanctuary was a very exclusive dance club built in an old church, so Limelight wasn't the first to do that. It had a very mixed crowd; very avant garde, artistic people. The club was a lot like Studio 54 in that it had everything and everybody in it -- all types. Of course, originally they were mixing off of 45's because the twelve-inch single hadn't been introduced yet (and wasn't for several years after that), until Tom Multon came up with the idea and started the whole thing.

BOBBY VITERITTI
I am a first generation DJ, meaning that I started when they were installing the first booths in clubs. I guess the very first was The Sanctuary in New York, in or around the very early seventies. It's now 1987 and we're into third generation DJs like Mark Watkins. Second generation DJs are people like Rob Kimbel, who started in the mid-seventies. We first generation DJs are lucky because we learned and got our education from the very beginning, from disco's roots in Motown and other black music. It didn't get the name 'disco' until much later, although the queens were calling it that for a long time. At that point the word didn't leave a bad taste in your mouth.

JOAN LEHRER
I really consider Howard Merritt to be one of the pioneers in mixing. When Flamingo opened in 1973 Howard was learning how to mix with 45's, and was playing at The Cock Ring (on West and Christopher Streets), until he was hired at Flamingo in 1974, alternating with Richie Rivera.

Howard was before Bobby Viteritti and before almost everybody in the clubs now. In addition to being a #1 DJ, he was also in charge of East Coast promotions for Casablanca Records (which was in their heyday at the time). He worked with Wayne Scott and Kevin Burke

and several others in a rented townhouse that Casablanca kept for their staff. He worked at Flamingo from 1974 to 1979 when he came out to San Francisco accepting an offer that he couldn't refuse at Dreamland.

Kevin Burke came out first and tested the water and Howard came out shortly thereafter. Flamingo tried to remain open for that final year into 1980 but the Saint opened at that point and blew everybody out of the ball-park. It closed both Twelve West and Flamingo and started a new generation of clubs. You have to see the Saint to believe it: instead of doing one better, they did two better so in other words nobody could compete with it and nobody coming along for a very long time could top it.

DON MILEY

In San Francisco in the early to mid seventies Tim Rivers was 'THE DJ' . . . He was the first DJ here to command a following and was also the first San Francisco DJ to win Billboard's 'DJ Of The Year Award', putting this city on the map as far as that goes. He created an energy here that really started the whole phenomenon for us. The DJs from New York came in after he had opened the door for them musically.

KEN CRIVELLO

Howard Merritt was and is a great DJ, and Bobby Viteritti. They were the ones who started all that business of DJs getting paid a grand a night to play. Trocadero wanted Bobby and they got him exclusively while Dreamland got Howard Merritt and Wayne Scott. We were so spoiled as kids going out dancing, 'playing' basically. We would complain every night about the music (just complaining for the sake of it), to dish the DJ, but when you look back at what we had then and what we have now, you really appreciate the energy that those DJs put into it all. They didn't just play records then, they created something special.

MICHAEL WHITEHEAD

When the topic of DJs comes up, immediately Bobby Viteritti's name comes to my mind. He was the primary DJ at Trocadero during the time that the club was in its zenith. In those days though the night was usually split between two DJs because it was open a bit

longer than it is today. Unfortunately, due to Bobby's incredible popularity, other DJs spinning at Trocadero and at other clubs were overlooked and ignored for the most part, through no fault of Bobby's however. Trip Ringwald, Rob Kimbel, Michael Lewis, Craig Morey, Howard Merritt, and Michael Garrett are all names that come to mind when thinking about the good DJs at the time.

BOBBY VITERITTI

In the old days in Florida (where I started my career as a DJ), it was all very different. The turntables didn't even have variable speed control and you used to have to slow it down with your thumb! I used to bite my nails but I could never bite my thumbnail because it was all I had for pressure. Sometimes my thumb would get so hot during an evening . . . I remember I even used to do a crude form of scratching back in 1973, mainly to break it up so that I could go into a different tempo. I worked all over in Florida and was very popular there until Trocadero came along and picked me up in 1978.

CASEY JONES

As far as mixing goes Bobby Viteritti was very instrumental in creating an awareness of what became known as the 'San Francisco Style'. The way he portrayed music, the way he mixed, was a style that had not previously been introduced and included a great deal of planning and pacing of the evening, bringing the music to peaks and emotional swells . . . His whole approach to mixing was different and hadn't been explored here before. In New York, a town that has historically looked down its nose at the West Coast, murmurings were heard about Bobby's music at Trocadero and the word most often heard was "Legendary".

GINI SPIERSCH

Bobby Viteritti was really the one who set the standards for wages at the time in the big clubs. He was the first DJ in San Francisco to present a contract along with a personal manager. People don't realize it but he really is the one who kept San Francisco in competition with New York in those days.

MICHAEL LEWIS

Today's DJs owe a great debt to Bobby, who basically single-

handedly opened the pay scale for them on the West Coast. In New York salaries were always pretty competitive but I can remember down in L.A. when another DJ would just as soon hit you over the head and play in your spot for free!

ROB KIMBEL
Bobby and I were good friends. There came a time though when he was more interested in being the star that he was, but during his time he was perfect. People always accused me of playing too much like Bobby and I would always ask what made them think Bobby wasn't playing like me . . .

GINI SPIERSCH
I was very close to Bobby for a long time as we were roommates for a period, and I also worked for him in various capacities (including at Trocadero where it was my job to keep people out of the booth for him).

MICHAEL LEWIS
It was Bobby and his legendary reign at Trocadero that drew all of the top artists, musicians and technicians to San Francisco and helped to create that golden period of creativity which we experienced here from 1979 to 1983.

BOBBY VITERITTI
I actually had a rough time at Trocadero in the beginning because Gary Tighe had a large following and they wouldn't give me the time of day. For eight months I had to fight against that and slowly win people over. I remember one night when the whole thing sort of broke and leveled off . . . I had decided to go out dancing at Trocadero that evening with my manager at the time, and the whole time we were on the floor there was always a twenty-foot circle around us where Gary's fans wouldn't approach. It was very obvious and insulting, as if someone had vomited on the dance-floor where we were and nobody would come near. I was very hurt by the whole scene and wanted to stop dancing but Bobby (my manager) kept telling me to be a man and screw them all so we kept dancing.

Finally Gary pulled out "I Will Survive" by Gloria Gaynor and started working it, mixing in and out and back in on specific words

and everyone was cheering him when one of the bartenders, Timmy, went up to the booth and told Gary that he was tired of political trips he was pulling and that people were here to have a good time. At that point Timmy picked up the other copy of "I Will Survive" and snapped it in his hands. Well, one of the pieces flew over and knocked the needle right off the record that was playing, making a terrible noise over the system.

Gary was in shock and it took him about seven seconds to recover and get into control. Nobody knew what to do for a moment but suddenly everybody started cheering and the circle around me filled right in and that was kind of the breaking point for me. I think everybody realized that nobody's perfect and how childish it was to take sides like they were. The whole point is not to go out and interact like street gangs, but to go out to the clubs to find unity and beauty.

ROB KIMBEL

I believe that DJs should play a program as if they were in charge of a Broadway production. The curtain drops and the lights are on cue and everything should work together for a total experience. I like to think that this is the way that I present a program. You have to see what can be done with your space and you have to surprise the crowd because that's what makes the party new.

In order to draw the magic into a club a DJ really has to feel the energy of the crowd, to read the emotions of the people and instinctively pull records, not just pulling the next one in the bins at that BPM (Beats Per Minute). I can go into any club and the magic comes with me. It's not just playing old classics, it's an attitude and a way of relating to music in general . . .

BOBBY VITERITTI

Billy Langenheim and I put a lot of energy into getting everybody in the club on the same wavelength. If it looked like the crowd was scattered or that bad drugs were going around or something, we'd have a meeting up in the booth and decide on what steps to take to make it right and turn it around.

For instance we'd suddenly go into a wild frenzied set and we'd

beat the crowd with strobes and wild music, whipping them up with one rough song after another and then throw them into a whirlpool, smoothing out with "Touch Me In The Morning" by Marlena Shaw or "Rise" by Herb Alpert and just mellow out with pretty, clean music and bring everybody back together into the same head space. Everyone had reunited and cooled out and realigned their heads, like demagnetizing or something.

JOAN LEHRER

The problem with the new DJs is that they don't understand the party. The music doesn't tell a story anymore. It doesn't take you some place like it did. Howard Merritt can still run rings around lot of the new DJs technically as far as I'm concerned, but he really put a lot of spirit into his music too. The family feeling is gone and the DJs don't know enough about it to get it back. There's far too much radio music played in the clubs now, which a DJ wouldn't be caught dead doing in the old days. It's not special anymore.

ROB KIMBEL

The new DJs in San Francisco are technically good but they tend to lack the ability to play from the heart. When I'm up there I become very sensitive to the crowd and I literally feel which record to play next. It's like a bonding to the crowd and a fulfillment of their group desires, and when you get to that plateau the party becomes very much more than just playing records and watching people dance. It becomes pure communication of joy and sharing of human love and the life experience.

BOBBY VITERITTI

Too many of the Djs now rely on BPMs to do their work rather than the content of the songs. If it's in the same BPM range they'll use it rather than a slower or faster song that would complement the program better, and that is wrong. If that's the way it's going to be, why not just have a robot do it? The same beat and a good mix doesn't set a mood and doesn't work the crowd.

DICK BONAIUTO

DJs in San Francisco have always been special. John Hedges (formerly of the Phoenix) is very good, Rob Kimbel is excellent.

The DJs at Castro Station are all very good. It's not a dance bar but you feel good about being there because of the music. The End-Up too, it's getting to be a lot of fun again, especially after Trocadero on Sunday mornings (like it used to be). With AIDS and the whole situation I know it's bad but you've got to live a little. Have common sense but still have fun.

GINI SPIERSCH

Rob Kimbel is another good DJ who still may shine. He has done a lot work for Hot Tracks and Disconet (as far as edits go), but he seems to have trouble putting out a stable, consistent work image. He doesn't have his public relations under control like he should, but he's very talented and I hope he pulls it together.

LARRY BRENNAN

I think Rob Kimbel is one of the best DJs in this city and always has been. I also know that Rob has done a lot of work for different labels and received very little recognition for it. I think a lot of DJs are recognizing that spinning records is really only a first step into record production if they choose to go that route. That's where the real power is.

OB KIROB KIMBEL

eople People tell me that I'm the most misunderstood of all the DJs about quipmenow I play music. I play just what I want and I don't believe in I'ic set rules. I work to entertain people and the turntables are the equipment of my trade. I play records upside down, I stop the music and play rain sounds, "Super Strauss", some really off-the-wall stuff -- but it works. Don't tell me I can't do something because I'll say "Watch me". Who says what we can do? Where is it written?

BOBBY VITERITTI

It's very difficult for me to talk about my days at Trocadero. I'm actually a very private person and that period was so special to me, so . . . magical. A lot of people won't be able to understand it. A lot of people who were there still don't.

Music is like a love affair: you have to treat it very gracefully and you don't want to crack it or damage it. You don't want to

strip it of its dignity or do stupid things like that, because when you caress it and treat it with respect wonderful things come back to you, like my last night at Trocadero (which I'll never forget).

I had an entire program planned for the evening and it was advertised widely for this certain Friday night. Well, they had 1,400 people there opposed to the ordinary five to six hundred on Fridays. I had everything written out, I was going to play this record at this point and then that record at that point. I had it all arranged the way I wanted the evening to turn out and fully expected it to be that way . . .

I came on at midnight and the magic started happening and I took the list and threw it away and just went with my emotions. My mood started changing and I got into a really sorrowful set with "Ain't Nothin' Gonna Keep Me From You" (by Teri DeSario), right into "Without Your Love" (by Cut Glass) and "Ain't No Mountain High Enough" (by the Boystown Gang). They're all festive, 'up', high-energy songs and so I was able to peak the crowd, but the way I was placing them was nearly drawing tears. Billy Langenheim was looking at me and saying "What are you doing? This is weird . . ." Everybody was just about ready to cry on the dance-floor, but Billy was right there next to me on lights.

Billy was the greatest. It was Billy that really helped me open up as a DJ because without lighting I wouldn't have been able to pull of a lot of that stuff that I did. He would butter up the crowd and smooth over any blemishes in my program.

Finally that night, I said enough is enough of the sorrow and Billy made the lights look like the sun was coming down through the clouds and the rain was ending; one of these very holy scenes that he could create. Then I went on and played a very happy set with "Keep Smilin'" (by Carrie Lucas) and it was just amazing. Sometimes that happens and the songs may even be opposite tempos but they're right together and you know it. You get a brainstorm and you break the song down, you strip it and get the feel for it (for the lyrics), and you know how to place it.

Then I went into a 'black hole' period. I got real chilly, real

dark with seven deadly sins, lots of lust and all that electronic music: popper music. Then all of a sudden "Relight My Fire" (by Dan Hartman) would come on bringing them right back out and I'd start cranking them up all over again . . .

I don't know how to explain it other than sometimes the flow would come and it would all become very magical. My last night was definitely one of those nights. I also remember the problem I had trying to tape the evening. For two years I'd worked with that tape deck and never had a problem and that night I went out a bought a brand new six-hour reel of tape, which, by some freak occurrence had a twist in it, and so it wasn't registering on the meters. I noticed it and bent the tape to get rid of it when I noticed that the auto pressure lever kept falling down, so I taped it up. Then the lights on the meters went out and I just said "Screw it, the evening was not meant to be taped . . ."

You know, when you're really on a roll up in the booth there's nothing else like it in the world. I can remember thumbing through the records while everyone's in anticipation (after letting two filler songs go by). I could feel the tension building from the crowd and then I'd see the right one, just laugh to myself thinking "Ha, I've got something up my sleeve and you won't be ready for it."

When I'd get a rush like that from a record, I'd pull it out and swing my body around towards the turntables and drop the record right on the little spindle every time . . . like a frisbee. Sometimes, on a bad night I'd be fighting with it and just wouldn't be able to get the record onto that goddamned thing. But on a good night it was all one flowing movement from the jacket to the turntable: boom! Right in the slot. It's like "baby, you are it" . . . I mean how do you explain all of that?

It's nights like those when it would be so hot in there that I'd pull a record out of the jacket and it would immediately steam up, causing quite a muddy little mess on your needle if you didn't catch it. I always wanted Dick Collier to put the switch for the fan up in the DJ booth for exactly that reason but he thought that was too much power for me to have, as if I was trying to take control over every facet of the club's operation. He didn't really understand the problems involved.

I had so many great nights at Trocadero. At Dreamland I had a few, but the space just wasn't as magical. You can tell if the room holds its own power by going in there when the lights are all off and the club is closed . . . There's a certain feeling that you get and you know it when you feel it. At Dreamland the acoustics were not quite right, the dance-floor wasn't a suspended bouncing surface like it was at Troc, and it just wasn't ever the same. Of course I never expected or wanted it to be. I actually did Dreamland as a comedown on purpose, I had reached my peak at Trocadero in certain ways and I didn't want to eventually go crawling out the back door after a streak of bad nights or whatever. When I give them the best that I can, and I start running out of new ideas to entertain the crowd, that's when I want to gracefully step out and that's just what I did.

It's very intense to have to compete every weekend with the weekend prior to it. You can only build so much. But I did make a lot of money at Dreamland plus having a contract with them gave me a sense of security that Trocadero never did. That also was one of the factors leading to my departure: Dick would never give me a contract.

MICHAEL LEWIS

When I started playing at Trocadero it was never intended that I should be billed as Bobby's 'replacement'. I just happened to be the other alternate DJ at the time. Unfortunately a lot of people felt a great resentment and created a mistaken sense of rivalry between us. I personally never felt any competition between us. Bobby was Bobby and I respected him a great deal.

BOBBY VITERITTI

Billy Langenheim is doing rock videos now. He's done three of them already and is going to USC studying film-making (so he's doing very well). I worked with him from the beginning at Trocadero in 1978 on through 1982; through Dreamland and then in Los Angeles at The Palace.

The lightman is the DJ's right-hand and you just can't do it right without a good one. He's like your music in that he has to be right behind you or it can get very ugly at times. The wrong lighting can cause paranoia in a crowd or accentuate a sparse dancefloor or go against the flow of the music.

I now have my own sound company operating down here, doing private homes and club systems . . . custom systems. It's called 'Wired

For Sound'. I've always been good at it, in fact when I came to Trocadero I took that whole system apart and put it back together. The company in New York voided the warranty on it because I was tampering with it but it never sounded better.

It's very difficult to get out of spinning records and being a DJ because it's like: once you're in the mob, you're always in the mob, or once a bartender, always a bartender . . . It's a very attractive lifestyle and I've been one for thirteen to fourteen years, and while I still play occasionally at parties and at home a lot, I don't really want to do it anymore on other levels. I really want to meet someone and settle down, get back into socializing again. After spinning for that many years every weekend you forget how to do it. Even when I do go out I always end up hanging around in the DJ booth because I feel comfortable there.

LIGHTMAN BILLY LANGENHEIM.

D.J. BOBBY VITERITTI.

Author's Note: I'd like to take this moment to acknowledge the passing of an interviewee and great D.J., Rob Kimbel, who left us on Halloween Night 1987. Succumbing to AIDS, he joined so many of our loved ones just ahead of us. Good-bye Rob.

CHAPTER SIX:

THE MEGA-PARTIES

THE BOYS IN THE BAR ROOM LIVIN' IT UP,
SHOOTING' OFF ENERGY,
THE GUYS ON THE SIDEWALK WORK IT ON OUT,
TALKIN' 'BOUT MENERGY,
MENERGY, MENERGY, MEN-ER-GY.

"MENERGY"
PATRICK COWLEY, 1981 Megatone Records
Produced by Patrick Cowley
(Patrick Cowley)

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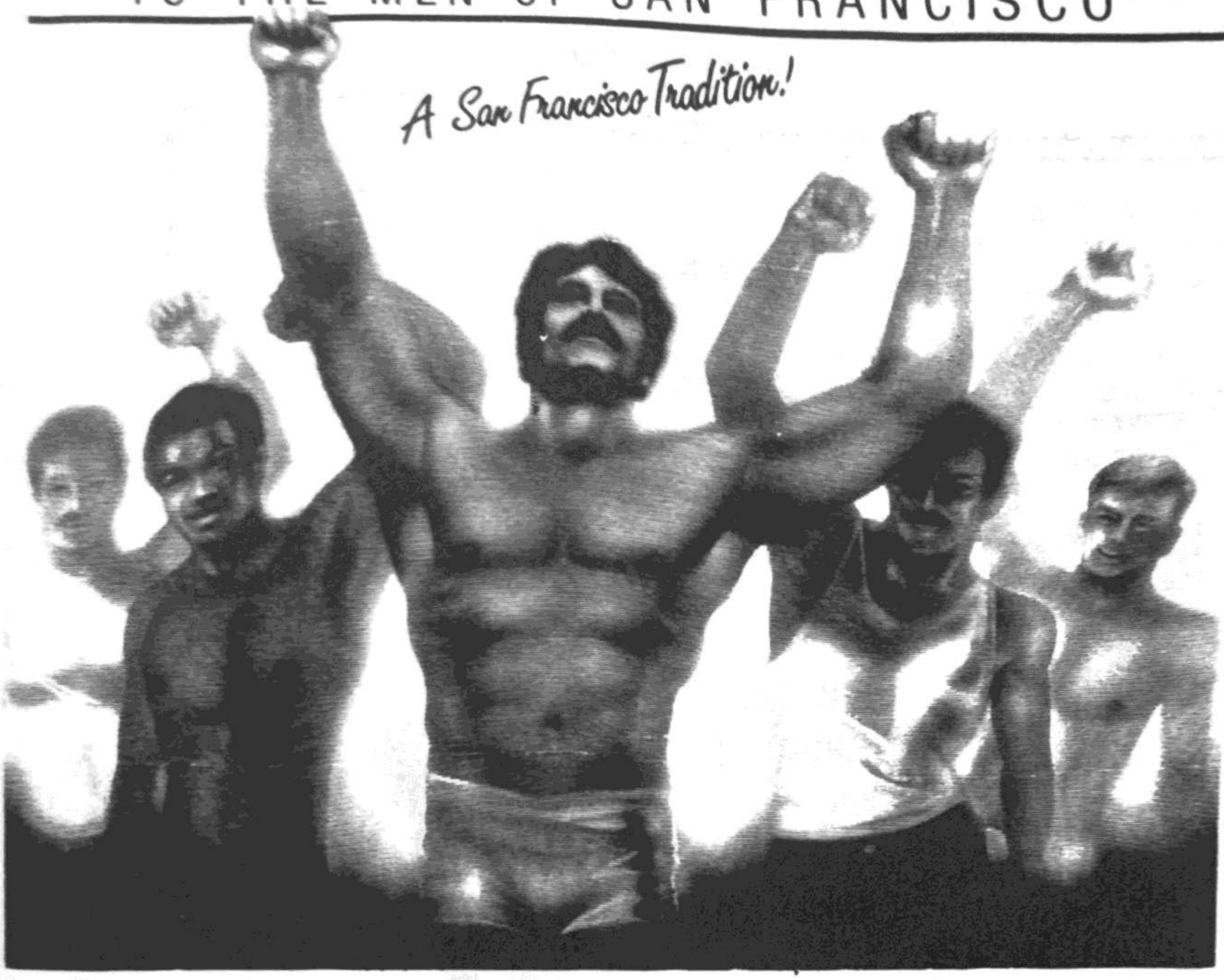

6 pm until 6 am

THE MEGA-PARTIES

Especially in the gay community night life has always been and still is (even through today's health situation) a major mode of social interaction. Beyond those in the inner (even secret) world of these events (the Mega-Parties), people would find it surprising (at the least) that these events take place at all. In no other societal strata do you find groups of this size getting together to simply be together and dance. In the 'straight' world there are concerts (where one goes to see something or someone), sports events (where one goes to be a spectator), and charity gatherings (where one goes to support a cause), but the general population just does not congregate to party (for the sake of party itself).

There is an energy to San Francisco parties that just isn't duplicated anywhere else in the world. The size and scope of the parties here exceed all previously known limits and do indeed challenge the imagination at times. Halloween, Easter, New Year's Eve, Christmas, Memorial Day, Gay Freedom Day, Valentine's Day and basically any event (minor or major) can give cause for a good celebration in San Francisco and can draw from one to thirty thousand people (hundreds of thousands if you include the Lesbian/Gay Freedom Day Parade) into the revelry. Private citizens have been known to gather resources and rent huge spaces just to throw a party which may wind up hosting thousands of 'close friends'. Party as an industry. Party as a means to an end. Partying to save the world. Can you suggest anything better? "But what if everybody just went around partying?" Yes, what if . . . ?

GALLERIA

SOUND: Eric Pariser

/ VISUALS: Greg Fleming & Alan Parkinson

Thanksgiving Weekend / November 28, 1987

THE LAST† RELIGIOUS EXPERIENCE . . . AND JOURNEY INTO LIGHT

JOAN LEHRER
Of course you know that all of the huge private parties that you now have out there (the mega-parties) originated in New York. Michael Fesco (who owned Flamingo) had the first 'White Party' and the first 'Black Party' which Trocadero and other clubs emulated and now do so well with. The big parties were always where you'd have the most fun because being at a special event, usually all of the stops were let out and inhibitions were forbidden.

ROD RODERICK
I first became involved in the scene when Michael Moletta got a group together to do the first big party: Night Flight. Michael was from back east and had this great idea to do a New York party here in San Francisco. He got together twenty of the most well-known party throwers in the city at the time and we rented the Gay Community Center on Grove Street the night before New Year's Eve. At first we invited the hottest men in town and naturally word got around what was happening and we had to print more tickets . . .

KEN CRIVELLO
I knew everybody involved with Night Flight. Michael Moletta and I were friends, but at the time I was working at a place called Hot Flash which was an art gallery/gift shop/place for people to come together and socialize. It was quite a little playground with live DJ music all day; a very interesting establishment . . . Anyway, I boycotted the 'Night Flight'party for several reasons: number one being the price of the tickets which was highly prohibitive for a lot of the young people in town, and number two being the wording on the invitation which somehow implied that it was to be an 'A Crowd' event for just the elite of the gay community and that just turned me off.

I refused to sell the tickets at Hot Flash and subsequently I worked in a different part of the store during that period. I talked to Michael after the party and told him how I felt about it, and I was supportive of his other events, I just felt that the part

was billed wrong. I believe we're all equal and that's the way it should be. Some people have egos so big they can't carry them on their shoulders and I believe that when you spend that much energy supporting your ego, you can't have much left to offer to others. I stay away from there.

ROD RODERICK
We ended up having 3,000 people there with gambling tables, wrestling mats, free beer and wine, soft drinks and finger foods. We also had an orgy room (probably the only at the time that could happen at a party that size). It was a room in back of the center filled with rubber tires and grand piano cases. Of course you don't do those kinds of things any more but it was hot. We painted the entire place white and brought in acrobats and various side attractions. Somebody even had a robot that made its way around the place talking with people.

Sound Genesis did the sound for 'Night Flight'and brought in $17,000 worth of sound equipment on a promotional basis. They were the only place in town with enough equipment at the time. We rented the lights and did all of the lighting ourselves. It was a huge success and nobody went anywhere on New Year's Eve after that. I think for the first time ever New Year's Eve was a redundancy and everyone slept. That was the first of the San Francisco Mega-Parties.

From there we went to 'STARS' on Pier 29. The invitations went out in a #10 can with our labels on them and inside was a t-shirt and a poster giving all the credits. Then you had to go and buy your ticket and when you did, they took your picture and put it on a card much like Trocadero's old membership cards used to be.

GINI SPIERSCH
The first of the huge parties which I attended was something down on the piers called 'STARS'. Once again I was one of the very few women who attended due to an invitation from friends and I couldn't believe the massive proportions of the whole thing. It was inconceivable to me at the time that these parties went on with thousands upon thousands of people in attendance yet totally unknown to the rest of the world. If it had been a straight oriented gathering of five thousand or so people they would have

STARS

a veritable onslaught of sight and sound " Allan Noseworthy III, *The Alternate*

NIGHT FLIGHT was premeditated design Every detail was calculated to entertain the most jaded audience in the world its magic worked nothing about it was ordinary " Jack Fritscher, *Drummer*

Who are these NIGHT FLIGHT people anyway ?

NIGHT FLIGHT was a new form of entertainment created by a group sharing an idea PARTY IS AN ART FORM The group organized by Michael Maletta called itself the Power Company Now it has become the Creative Power Foundation Inc to support conceptual art

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more outrageous
more extravagant
and more personally involving you

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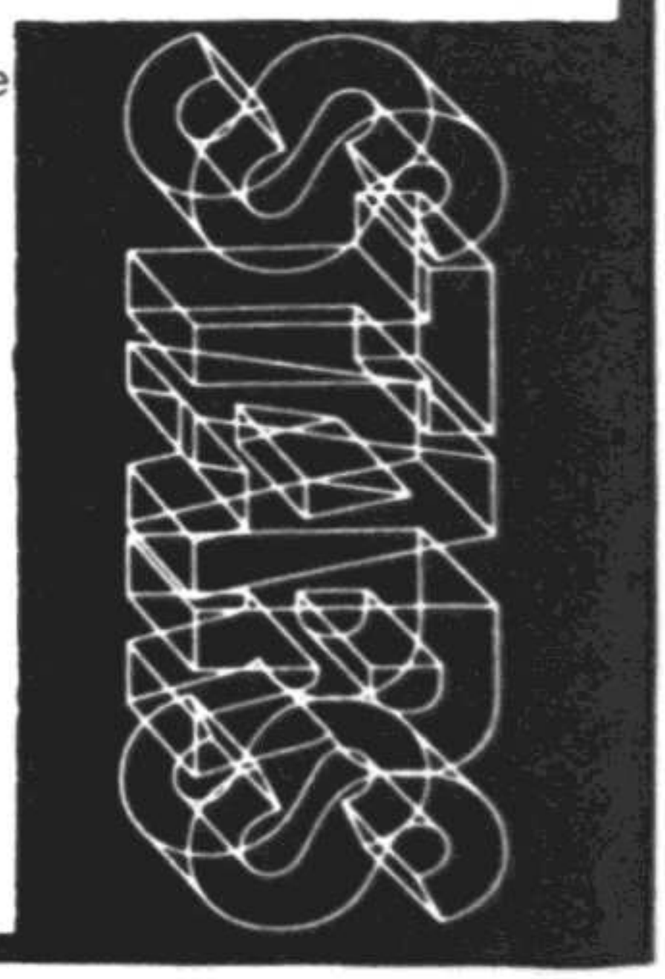
You are invited, and your participation starts here.

GET PHOTO	We MUST have a small passport or photo-booth picture of you. This photo will become part of your ticket
FIND SLIDE	Locate one or more 35 mm. slides of yourself looking and feeling like a star. (This act is optional but highly encouraged . . . slides will not be returned.)
COMPLETE CARD	Fill out one card for each ticket. Be neat
WRITE CHECK	A donation of $30 is required for each ticket. Tax deduction information will come to you later
MAIL FAST	Time and tickets are limited. Before 15 April send photo, slide, card and payment to

STARS
The Power Company
P. O. Box 14695
San Francisco, California 94114



been deluged by the media but being a gay event it was totally ignored. The place was like a circus and I had a ball.

ROD RODERICK
It was the biggest party ever up to that point in time. We even had a special song written for it called 'STARS'. Nobody has ever done that before or since that I know of . . .

MICHAEL FINDEN
I remember that Michael Moletta invited several local musicians to come up with a song for a big party they were giving called 'STARS'. Patrick Cowley wrote this great song which they didn't use for some reason and as it turned out, that song went on to become the title track for Sylvester's "Stars" Lp and did very well. I seem to recall that there were legal problems between the people involved about who had the legal rights to use the name 'Stars', but I don't know what happened.

ROD RODERICK
The only drawback of the 'STARS' production was the sound. We had a New York sound company come out to do it for the party and they just screwed it up. Not enough power, not enough equipment, they never got the speakers off the floor . . . and they had done big clubs in New York too, like Flamingo. They sent consultants out here first and were planning for their big move to the west coast with this showing. It was terrible.

A friend of mine from back east once commented that he finally realized, after seeing the scope of the 'STARS' party, what the difference between the two coasts was. In New York they did things with a silver spoon and in San Francisco they used a goddamn shovel.

Then we went on to 'ABRACADABRA' at the Kabuki Theater. Dick Collier had opened Trocadero at this point and they were doing all of that fan dancing down there. Sanford Kellman wouldn't allow them into the I-Beam so everyone was at the Troc with their silver fans . . . Anyway at the Kabuki we had the orchestra platform raise out of the floor in the middle of the party with twenty-four little Japanese high school girls doing an elaborate fan dance that just

blew the crowd away. We also flooded the stage with dry ice fog at one point and raised these hot leather men up out of the smoke, whereupon they commenced tap dancing! I loved to do things that would really work the crowd.

For the next party at the Kabuki, the big song at the time was "San Francisco" by the Village People. When that song came on (about a third of the way through the evening), Bruce Trondson swung down this huge array of speakers out of the ceiling and the energy level just went right through the roof! Things like that made those parties so special, the creativity and imagination that was like a gift to the people: you don't see that much anymore.

David Bandy started doing his Galleria parties by then (very successfully at that point). Early David Bandy was very imaginative and very successful . . . Later David Bandy got into a rut and it was "Oh hell, another galleria party."

DON MILEY
David Bandy was the leader in the big parties that happened in San Francisco. His first Galleria Party ('Salute To The Men Of San Francisco') was quite an event with Sylvester and Loverde performing. Of course he has since gone on to fame and fortune or whatever but he really started a whole era in partying for the community.

FRANK LOVERDE
We played at the first 'Salute To The Men of San Francisco' at the Galleria (a David Bandy extravaganza). We sang along with Sean Salgado who used the big dance hits of the moment and just sang to the instrumental version of the record. It was a lot more difficult for us in those days because I had a full live band behind me. Sylvester also came up and guested with us.

KEN CRIVELLO
Conceptual Entertainment was David Bandy and Gary Roverana's group and was actually an off-shoot of the I-Beam family, carrying on their tradition of party throwing at other locations. You could always count on David to throw a real party.

FRANK LOVERDE
The second big party we played at the Galleria was a trip. We got there at eleven and didn't go on until three in the morning and

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A SALUTE TO THE MEN OF SAN FRANCISCO
Produced and Presented by
David Bandy and Gary Roverano

they had us in this little room no larger than a common bathroom. We were just going crazy waiting to go on, and someone brought this big bottle of glitter which we used, putting a little bit on our hair first. Then after the second hour we put on a little more here and there . . . The three of us walked on stage later looking like mirror-balls!

ROD RODERICK

I can remember some of the fabulous parties and David Bandy certainly threw some of them. The 'Mothership' affair at Griffith Park Observatory in Los Angeles was absolutely incredible. It was up on this mountain and it had poured all weekend, stopping just that evening so there was an eerie ground fog settling. We had special passes to drive up and it was spectacular coming out of the fog as we climbed uphill and saw the lasers doing their trip on the clouds. At the peak of the night we had a huge spaceship lowered by helicopter over the dance-floor!

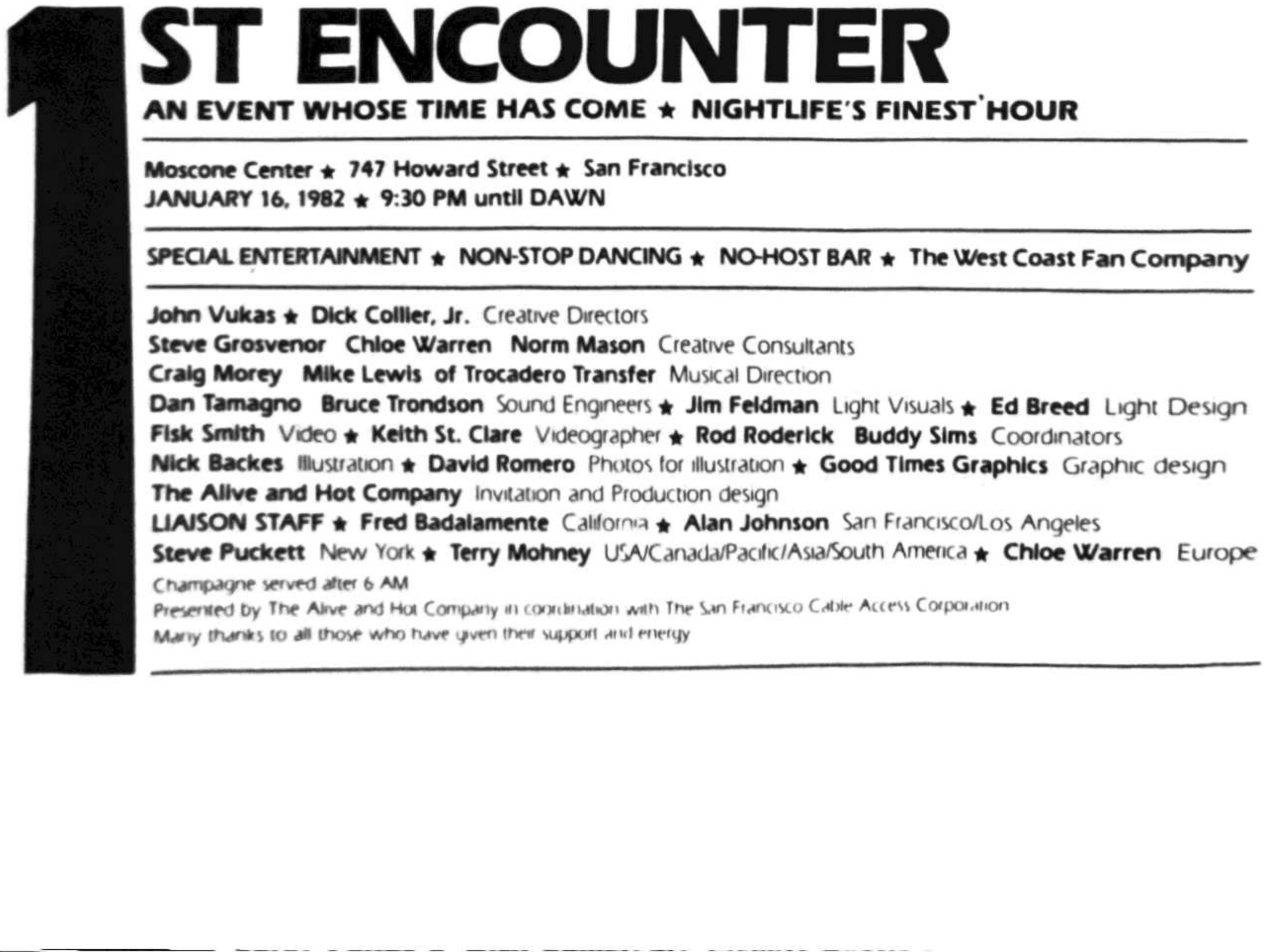
One of the most fabulous parties ever was also one of the biggest disasters, financially. That was something that Dick Collier did over at the Cow Palace: The King Tut party. He had trouble with the city on that one and one minute the party was on, then the next it was off, then on again and it was just too much confusion for the crowd to take seriously. The only people who showed up were the two hundred complimentary guests (of which I was one). It was quite simply one of the greatest spectacles I have ever seen at a party . . . He had elephants and lions and the whole African Marine World USA in a parade coming down out of the giant pyramid like it was the goddamn Ark! It was an absolutely smashing party and people just don't know what they missed or what Dick was capable of doing at that point. There are very few of us who got to see that. Dick has tried a number of things and all I can say is that he does best with Trocadero. I couldn't tell you why, he just does. Sanford Kellman, on the other hand, does well at the I-Beam and also is very successful with his other "events".

FRED BADALAMENTE

I remember Sanford Kellman's first party at the Gift Center (which I helped him with): The 'Mid-Summer's Night Dream Party'. It was put up directly against a David Bandy event and we won hands-down, with Laura Branigan as the entertainment.

ROD RODERICK

Credit must also be given here to John Vukas who actually brought


1ST ENCOUNTER
AN EVENT WHOSE TIME HAS COME ★ NIGHTLIFE'S FINEST HOUR
Moscone Center ★ 747 Howard Street ★ San Francisco
JANUARY 16, 1982 ★ 9:30 PM until DAWN
SPECIAL ENTERTAINMENT ★ NON-STOP DANCING ★ NO-HOST BAR ★ The West Coast Fan Company
John Vukas ★ Dick Collier, Jr. Creative Directors
Steve Grosvenor Chloe Warren Norm Mason Creative Consultants
Craig Morey Mike Lewis of Trocadero Transfer Musical Direction
Dan Tamagno Bruce Trondson Sound Engineers ★ Jim Feldman Light Visuals ★ Ed Breed Light Design
Fisk Smith Video ★ Keith St. Clare Videographer ★ Rod Roderick Buddy Sims Coordinators
Nick Backes Illustration ★ David Romero Photos for illustration ★ Good Times Graphics Graphic design
The Alive and Hot Company Invitation and Production design
LIAISON STAFF ★ Fred Badalamente California ★ Alan Johnson San Francisco/Los Angeles
Steve Puckett New York ★ Terry Mohney USA/Canada/Pacific/Asia/South America ★ Chloe Warren Europe
Champagne served after 6 AM
Presented by The Alive and Hot Company in coordination with The San Francisco Cable Access Corporation
Many thanks to all those who have given their support and energy

the mega-parties to an entirely new level with his Moscone Center events. Initially it was John's idea to use the center and Dick Collier was brought in at a later date for financial stability. You wouldn't believe all the bull-shit they had to go through with the permits and unions. I mean, you have the first event at the Moscone Center be a New Year's Eve party for a bunch of fags, you can imagine the opposition! Bruce Trondson pulled together the sound for that and it was great. He had the Starship's equipment, the Grateful Dead's equipment plus his own and it kicked ass. The DJ booth was wheeled in on a flatbed truck and it was pretty wild.

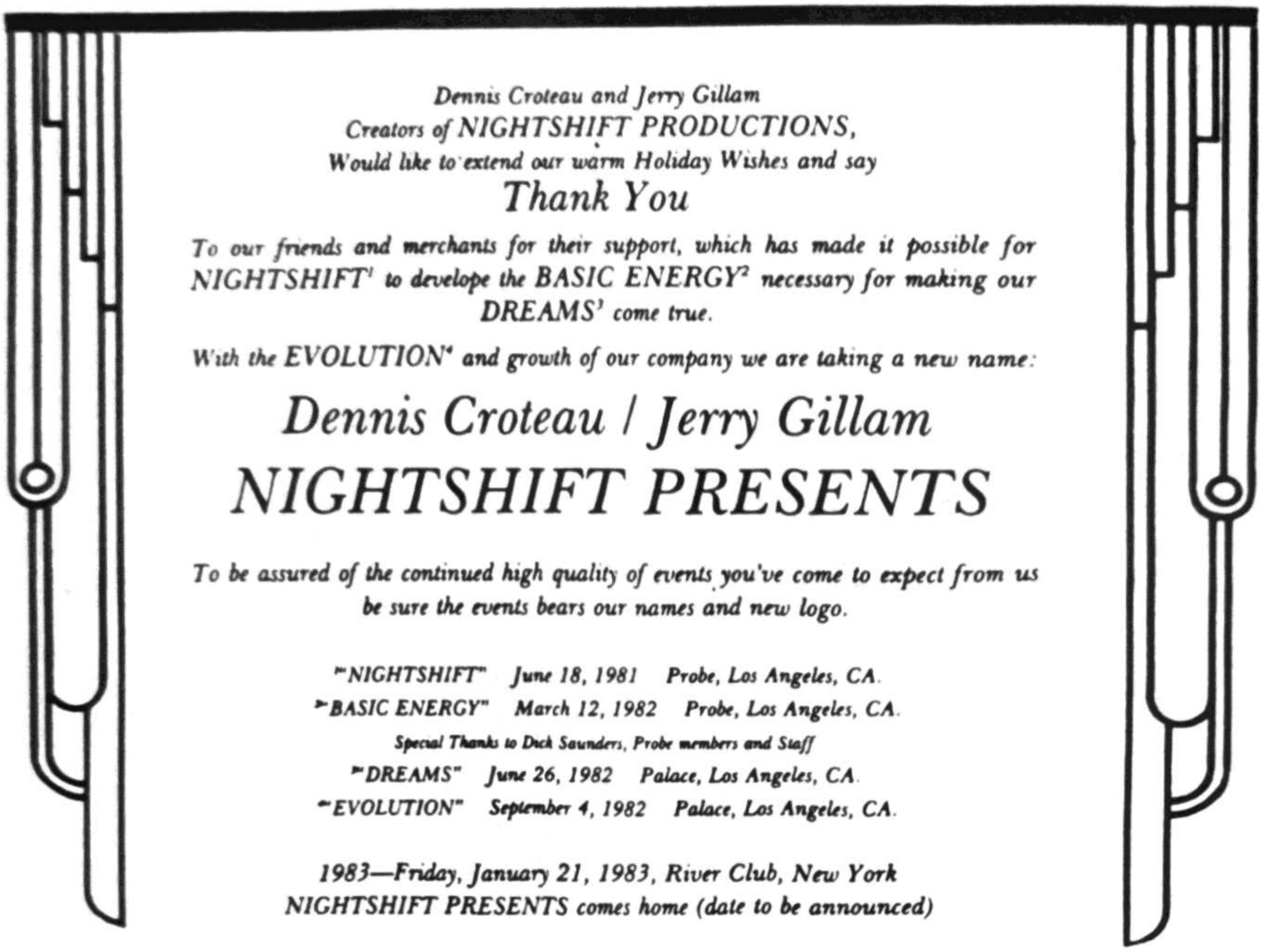
JOHN VUKAS
As for the 'First Encounter' party, I basically followed the building of the Moscone Center from the day they dug the hole! I worked out permits, contracts, and everything else for three years to make that happen and I'm the only one who has (to this date) thrown a party there.

FRED BADALAMENTE
I was working at the controllers office for the city of San Francisco, when John Vukas came to me with the idea of having an event at the Moscone Center. There was so much red-tape to cut through, but after much leg work and phone work, we got it through. It was a great idea and a great party, which really brought new energy into the party field, which it greatly needed at the time.

JOHN VUKAS
After 'First Encounter', Dick Collier and I did 'Dance, Dance, Dance' in May of '82 and then on New Years Eve 1984, Sanford Kellman and I did 'So Many Men' at the Center.

ROD RODERICK
Sanford Kellman (besides being the owner of the I-Beam) has also made his mark on the party field with his successful series at the Gift Center, along with many others over the years.

ROD RODERICK
We haven't really had a good party here in a long time now, other than the standard New Year's Eve and Gay Day Parade parties, but


Dennis Croteau and Jerry Gillam
Creators of NIGHTSHIFT PRODUCTIONS,
Would like to extend our warm Holiday Wishes and say
Thank You
To our friends and merchants for their support, which has made it possible for NIGHTSHIFT[1] to develope the BASIC ENERGY[2] necessary for making our DREAMS[3] come true.
With the EVOLUTION[4] and growth of our company we are taking a new name:
Dennis Croteau / Jerry Gillam
NIGHTSHIFT PRESENTS
To be assured of the continued high quality of events you've come to expect from us be sure the events bears our names and new logo.
[1]"NIGHTSHIFT" June 18, 1981 Probe, Los Angeles, CA.
[2]"BASIC ENERGY" March 12, 1982 Probe, Los Angeles, CA.
Special Thanks to Dick Saunders, Probe members and Staff
[3]"DREAMS" June 26, 1982 Palace, Los Angeles, CA.
[4]"EVOLUTION" September 4, 1982 Palace, Los Angeles, CA.
1983—Friday, January 21, 1983, River Club, New York
NIGHTSHIFT PRESENTS comes home (date to be announced)

people want something to do. Times have changed with the AIDS thing and people feel guilty about partying and the whole scene. I personally think that at this point a good party is just what everybody needs.

FRED BADALAMENTE

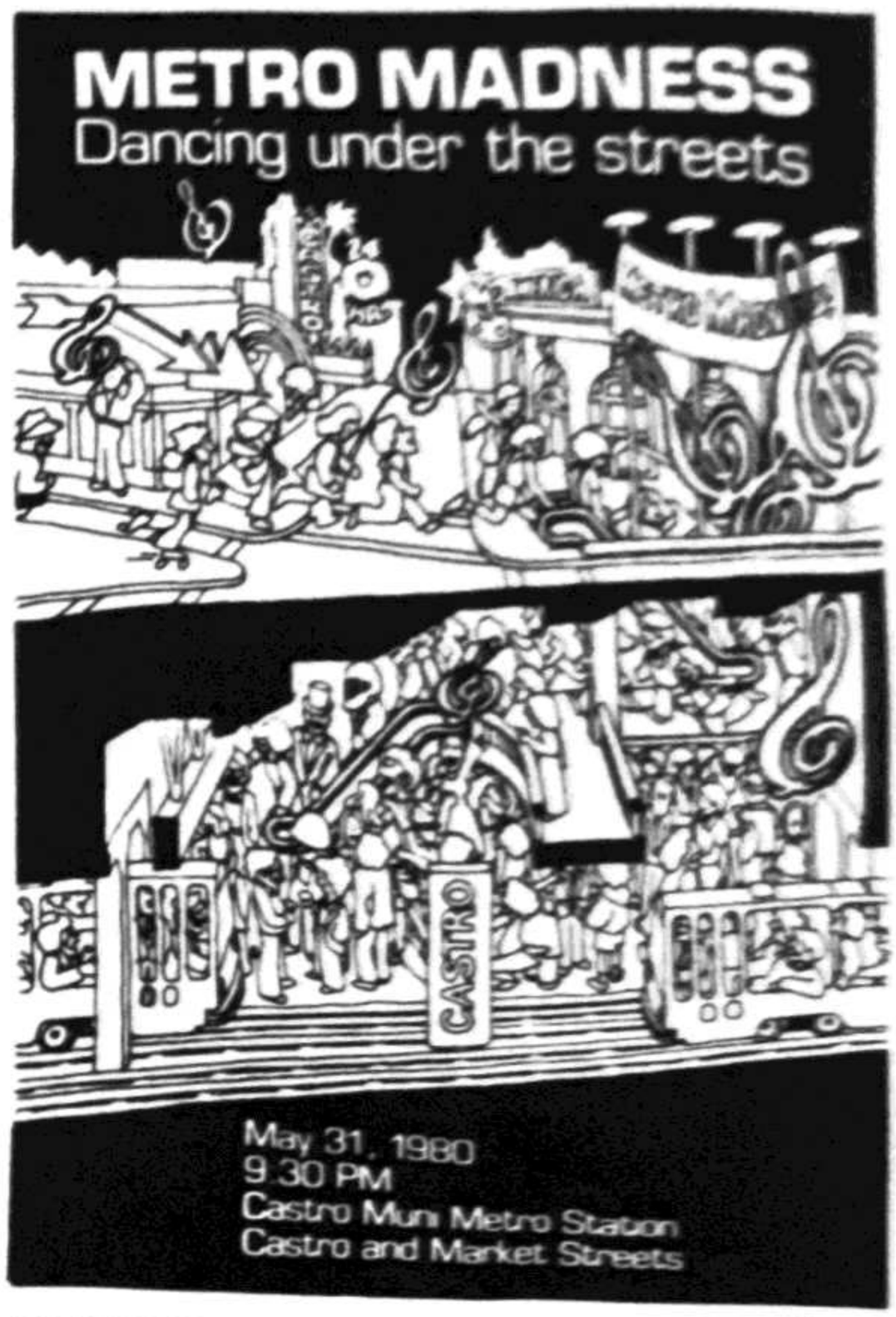
The days of all-night-long partying and basically being forced to do recreational drugs to keep up the pace are pretty much behind us now, and I think that's for the best. We do need to party, though, maybe even more so now with all of the tension in our community. The special event parties are exactly what we need.

ROD RODERICK
Even with all of the risks and problems involved with throwing such a party, the joy that people have at them, especially 'Night Flight' (which was the best of them all to me), makes it worth it. Just throwing it out there and knocking their socks off . . . That's what it's really all abou
t to me.

JOHN VUKAS
It's really very simple. To me, throwing a party is like making a Grand Marnier souffle . . . if you forget the salt (or any ingredient) or if you walk too loudly the whole thing flops! It's a very precarious thing. That's what makes a successful party so special; when everything is going smoothly and working together. It's pure magic.

RUSH

RUSH



ITINERARY
You will be taken from the Castro Station to the Van Ness Station via Muni LRVs. You will exit the party at Van Ness Station. To return to Castro Street, special Muni shuttle buses will leave from the northwest corner of Market and Van Ness every 10–20 minutes. The transfer enclosed in this envelope is your fare (or you can use it on any outbound Muni bus). If you want to leave and re-enter the party at Van Ness Station, also use the northwest corner entrance.

CREDITS
Special appearance by Sylvester
Music by Howie Klein and Larry LaRue
Sound by Randall Schiller Productions
Lighting by John McGuire and Phoebus Lighting
Design by Rivaldo Pabich & Friends
Illustration by Christopher Grubbs
Floral arrangements by Robert Evans
Special assistance by David Bandy and Gary Rovenare
Tickets by Gramophone, Reflections and Recycled Records
Bar by Ricka McGumm
Signs by Mark Lano
After Hours Party by Music Hall

THANKS
to San Francisco Public Utilities Commission, Recreation and Parks Commission, Municipal Railway and Fire and Police Departments.

Also to Dick Sklar, Fire Chief Andy Casper, Chiefs Condon and Graham, Kevin Lyon, Doug Jackson, Tom Nash, Tim McKenna, Corkey Goodwin, Ralph Joy, T. Tucker, Nick Carter, Jeff Campbell, A&R Security Services, Mike Fecher, Matt Coles, PM Productions, Ernie Johnson, KSFX and KHON.

A Ken Maley Production
The Duck House, San Francisco

METRO MADNESS is a benefit by the Harvey Milk United Fund
Anne Kronenberg and Dick Pabich, co-chairs
for the Harvey Milk Neighborhood Center, Operation Concern, Pacific Center, Lesbian Rights Project, Jobpower and Gay Rights Advocates

CHAPTER SEVEN:

ON THE ROAD

BABY YOU GOT MAGIC,
POWERS IN YOUR MIND,
MYSTERIES UNFOLDING,
SEEK AND YOU WILL FIND
'CAUSE IF YOU'RE THINKIN' I'LL BE LOVING YOU,
YOU'RE RIGHT ON TARGET,
FEELIN' LIKE A RIVER,
FLOWING TO THE SEA,
NOTHIN' STOPS THE MOTION,
THE HAND OF DESTINY,
'CAUSE IF YOU'RE THINKING I'LL BE LOVIN' YOU,
YOU'RE RIGHT ON TARGET.

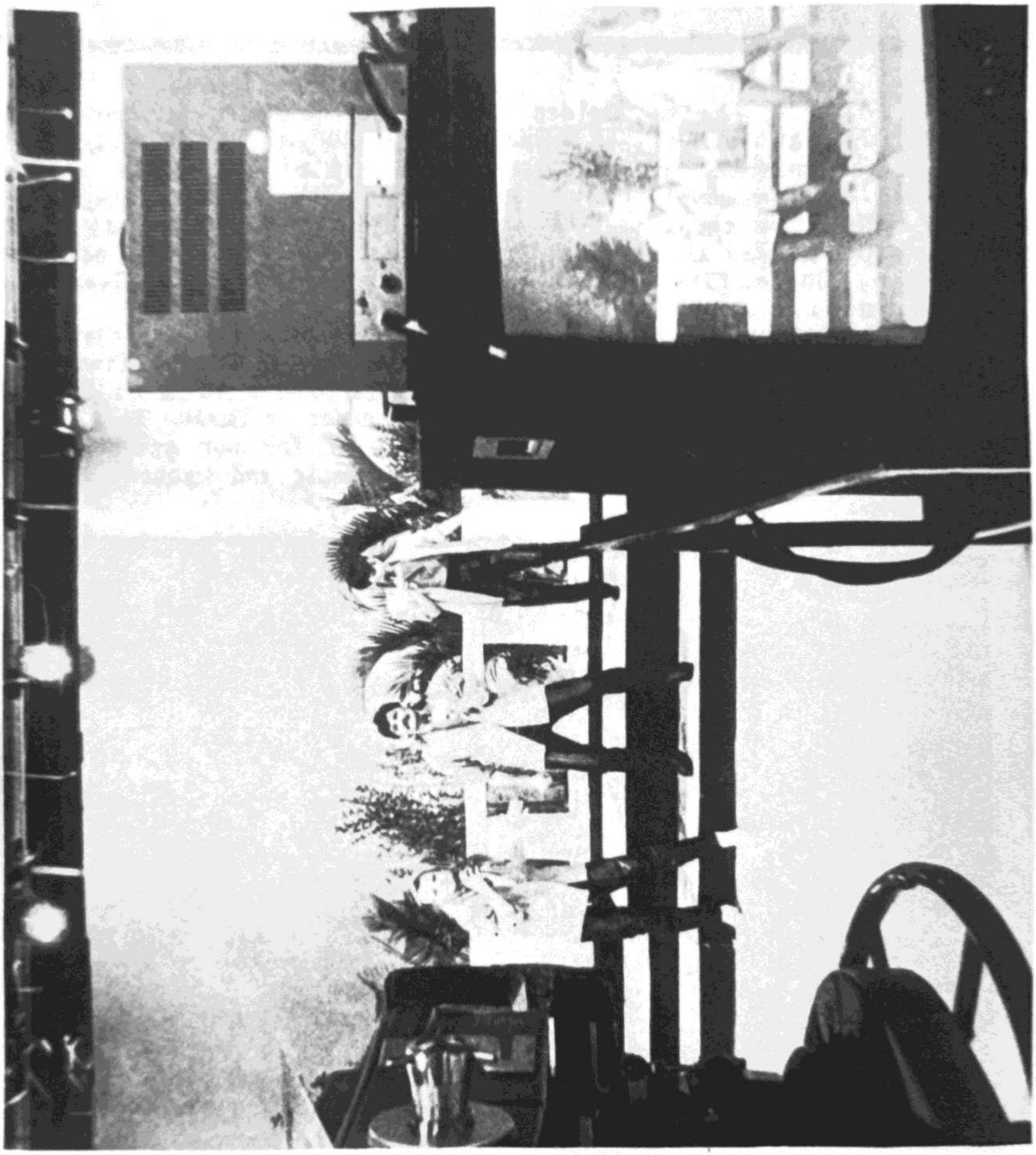
"RIGHT ON TARGET"
Paul Parker, 1982 Megatone Records
Produced by Patrick Cowley
(Patrick Cowley)

ON THE ROAD

As the Golden Period of dance music unfolded, the recording artists of San Francisco definitely fulfilled well their roles as musical ambassadors to the rest of the world . . . spreading the gospel as it were. During the period between 1981 and 1984 the clubs of the country (and indeed the world) were enjoying packed houses due to the head-lining attractions of Paul Parker, Jo-Lo (The Patrick Cowley Singers), Loverde, Sylvester, Lisa, etc.

While many of us may have the opinion that the traveling life of a performer must be a glamorous and exciting one, the truth (or at least another side of it) is revealed in the following pages. From horrifying mob scenes in Mexico to bizarre kidnappings in France, life 'On The Road' for our artists held peculiar challenges, all adding to the magic and mystery of the period.

MICHAEL WHITEHEAD FOCUSING THE CROWD WITH THE ULTRA-ARC LIGHT. PHOTO: COURTESY DICK COLLIER.



ON THE ROAD

FRANK LOVERDE

We were such fools. We went to Mexico on a promotional tour of sorts, making only a small amount of money and agreeing to do five shows in two weeks . . . Well, we had no idea how big "Diehard Lover" was in Mexico until we arrived and were met by a limo and heard the song in the background on a radio news show! It was like being one of the Beatles and everywhere we went people were tearing at us and screaming. It was terrible.

We met a group of people who were throwing a 'dance party' and we agreed to perform there, not knowing that it was a huge sports arena. Anyway, when we got there and saw what it was we couldn't believe that we were the only performers at a place that size with close to 30,000 people in it. To make a long story short, we got out there to do our show and sang "Iko-Iko" with no monitor speakers so we couldn't hear a thing . . . We came into the song late and were still singing when it was over.

"Diehard Lover" came on and I got out the first few lines when this guy jumped on stage and started dancing all around me. Immediately one of the overzealous plain-clothed security guards came up and bashed him on the head with a night stick and that started it . . . Bottles and cans and people came flying over the stage while somewhere in back of me gunshots were being fired! I saw Linda Imperial about to jump off the stage and I grabbed her in one arm and Peggy Gibbons in the other and took off down the back stairs.

They took us into the basement full of rats and garbage and we had to be silent to prevent being discovered while up above us we heard walls being crushed and people screaming . . . Eventually they had to break down some doors to get us out into a waiting jalopy and we all had to lay on the floor on top of one another as they drove out through the mobs. We had to stay that way for about twenty minutes

FACING PAGE: LOVERDE ON THE ROAD AND ON THE TELEVISION IN MEXICO CITY PRIOR TO THE RIOT. (PHOTO: COURTESY FRANK LOVERDE)

as we drove deeper into Mexico City because we were being followed by people who had an idea that we might be in that car.

That was the quickest show we ever put on. Peggy was going to give up show business completely after that. It was absolutely terrifying. They made a fortune on that show down there, you can imagine with 30,000 people, and they paid us one thousand dollars. Mexico was just a bad memory all around.

LINDA IMPERIAL
Mexico . . . You know I don't speak Spanish. While we were in Mexico we were really at the mercy of a lot of unscrupulous people. A lot of people claim that we were late for the stadium show and that's what caused the riot, but it's not true. We were on time but we couldn't get inside, it was too crowded! We eventually got in (and on), but by then we were late.

The main problem was the security. When the riot began it was because one of these 'security guards' smacked one of the fans over the head with something much like a baseball bat! It got ugly. At one point I saw this pretty, sparkling object fly by me and I watched it until I saw that it was a bottle. It landed right in this young girl's face with blood and everything. It got very ugly.

I realize that I, out of everybody, probably acted the most irrationally, trying to jump into the audience, but when you see thousands of people rushing at you from one direction and nothing behind you but a cement wall, you get a little nervous . . . Nobody wanted to really hurt us (I like to believe), but things got out of hand and we barely escaped.

* * *

KEN CRIVELLO
Paul and I went on tour to Australia and noticed after the first day that things were peculiarly quiet; no phone calls or visitors, nothing. We later found out that the hotel was instructed not to disturb us or allow any incoming calls from the press for interviews. We eventually came to understand that there was a bit of hysteria building in Australia concerning AIDS. Since we were from San Francisco and Paul's producer was gay (and had just died

of AIDS), they thought it best to keep the tour quiet in terms of the general press.

Anyway, it turned out to be quite a spectacular event at a large fairground. They had Paul come in on some kind of large crane with enormous spotlights and the whole works. It was really interesting to see this whole group of four thousand Australian men go wild for Paul. That type of an event was a very rare thing in Australia, where social conditions are a bit more restrained and conservative.

PAUL PARKER
That show in Australia was something else. It was absolutely freezing that night, when the average temperature for that time of year was ridiculously higher. I was up in the air on this platform; this hydraulic lift contraption, and every time I would move or step forward to sing to the crowd, the whole thing would bounce all over until I felt like a toy dog in the back wind-shield of some enormous car or something. It actually was a lot of fun though since I have no fear of heights or anything like that. The people just went crazy for the show and it made me feel really good to be there. The people were even dancing barefoot down below in the freezing weather but I guess those Aussies are a hardy bunch.

* * *

LISA
I can't stop thinking about Europe and touring there. I learned to knit in Europe (through my manager Robert's mother), so every time I pick up the needles I tend to regress to the tour. It was really excellent though. We went and got sick initially (plus we're actually still in debt from the trip), but other than that it was magic. I played ten clubs, mostly in England, with one in Paris and one in Scotland.

The northern crowds (like in Leeds), were very interesting. They all sat quietly staring at me as I sang and I thought that they all hated me . . . One of my eyelashes started coming off on one side and I just knew they were all staring at it and holding it against me somehow! When I got backstage however, they all lined up very politely and all wanted to meet me. They were just thrilled with

PAUL PARKER ON TOUR AT DRUMS ON THE RUSSIAN RIVER; FLANKED BY LINDA IMPERIAL AND SHAWN BENSON SINGING BACKUPS. (PHOTO: COURTESY KEN CRIVELLO)

the show! Totally opposite of what I was perceiving.

In Paris it was Halloween and so everyone was dressed quite interestingly, and the evening was charged with a very special sort of energy. I wore my infamous grasshopper gown and hat and they just thought it was so strange -- they loved it. That show was in an old eighteenth century theater which served as a discotheque at night and during the day it was a cinematheque. They would give the patrons cushions as they came in and they would just sit right there on the floor and watch the movie . . . I had such a good time there and the club gave us three days in Paris at a hotel which was wonderful. One of the big differences between European and American tours is that they fly you there, put you up and then pay you on top of it. The tour was the trip of a lifetime however, and even though we didn't break even on it, I wouldn't have missed it for the world.

* * *

MAGDA DIONI

I think the funniest thing that ever happened to me was at Paradise in Chicago. I think the crowd just didn't know who I was because they were the hardest, most unresponsive bunch I'd ever seen! I sang all of my other material first and they just stared at me and I was petrified. I thought "Oh my god, what do I do?" but then when the music to "When Will I See You Again" came on, everybody started screaming and turned right around.

Anyway, as I was singing this one fellow up front in the audience started kissing my feet; the insteps in particular, then he turned and said something to his friend and before I knew what was happening, his friend was doing the same to the other foot! They just kept it up right to the end of the song (just having a ball), and when the song was over they hugged one another and thanked me. Well, I thanked them back and told them it was wonderful and of course the crowd loved it. It turned out to be a fabulous show after all; terrible in the beginning and wonderful at the end.

* * *

MICHAEL FINDEN

Once, while Patrick Cowley and I were on tour in Italy (with Sylvester's band), we had a man over at one point. He left his back-pack hidden in our room and we had no idea it was there. Later on in the middle of the night Patrick and I were both awakened by this furious pounding on the door of our hotel room and wild Italian screams coming from the other side . . . The next thing we knew the door was torn completely off its hinges and fell with a resounding bang to the floor right in front of us! There we were in our beds with our sheets pulled up around us and this frenzied Italian man shouting at us. All of the lights in the hotel started going on when Martha and Izora strutted in from the adjoining room, hands on hips and very deadpan, saying "Child, what is goin' on in here?". The man retrieved his backpack and split (under Martha's watchful eye) and we just burst out laughing.

* * *

LINDA IMPERIAL
There was also a bit of action in France . . . We just didn't realize how big Loverde was elsewhere. To be quite blunt, there were a lot of people who desperately wanted Frank (in a serious way) and some of the extremes they went to get him were just that; extremes. Once again, they never did things in a mean way but out of desire I guess. There's an interesting story about France but Frank should really tell you about it.

FRANK LOVERDE
In Paris my manager (Don Miley) and I went out for a boy's night on the town and somehow met up with a man who turned out to be one of the biggest cocaine dealers in France. He unluckily took a liking to me. The party ended up moving to his home where I should have noted more seriously the solid lead front door . . .

There was a pile of cocaine on the table as big as a large grapefruit. While we were there the local police came in and we were quite nervous (as anyone would be), but it became obvious that they were there to be paid off, and they left. There was also a steady stream of actors, models, and others from New york, etc. filing through, and I must admit I was kind of impressed by it all at the time.

Anyway, this fellow followed our act all over France and the day that we were leaving I went to his house to say goodbye. When I arrived he had his guards take my passport and luggage and hide them. I only had a short while to catch my plane (which I missed), so there I was; held against my will in Paris with no money, no identification and no friends.

I felt like I was in the Twilight Zone because people would come over to visit and I would (in hushed tones), try to get them to help me to get away. They would take it as a joke and laugh and tell the guy what I said! He also would laugh and tell them that I was high or kidding. At one point a jealous lover of his came to the door with several henchmen with guns demanding to see me. He

wouldn't open the door for them and told me to be quiet and that they would kill me if they could . . . I was quite thankful for the lead door at that point but this was a typical day for me in France.

I eventually made his life so miserable that he let me go, with a first class air ticket and a large amount of money to shut me up.

* * *

LISA

In America the best times I've ever had on tour were both when I ran into other performers on the road. Once in Florida it turned out that Mary and Peter Buffett were working the same clubs that I was (except on opposite nights), so we got to travel and party together and it made it very memorable for me. Having someone to share your joy and your anxieties with makes all the difference when you're on the road and don't know anyone.

The second time was also in Florida and JoLo was performing in town also (at the Copa). After my show I quickly changed clothes and caught their act and afterwards we all went out to the beach-front condominium that the owner of the club where I performed set us up in. It was just beautiful, right on the water . . . We swam all night and watched the sun come up over the water and it was a very special time for me. It's like the icing on the cake - after all the work and excitement - to share it with our friends.

* * *

JO-CAROL BLOCK

Easily, our most exciting and memorable show ever had to be at The Saint in New York . . . I remember we were all hyped up for it and when we pulled up in the cab Tim Mc Kenna (our manager at the time) said "Girls, I don't want to bum you out but they want a short show . . . " Naturally we were crushed but the reason for it was that they had someone else perform the night before who bombed for forty

JOLO: NO, NOT IN THE FINAL STAGES OF THEIR SPLIT-UP! RATHER, ON STAGE AT THE WOODS, RUSSIAN RIVER. (PHOTO: COURTESY LAUREN CARTER)

minutes and so they wanted a shorter show for us. We all assumed that our a cappella version on "My Funny Valentine" would be the first to go and we had practiced intensely on it too! What happened though, was that when we did the sound check they just loved the whole thing.

LAUREN CARTER

Of course every song we sang was a big hit at the time; "Menergy", "Come On I Wanna Take You Home", "Lift Off" . . . But they were all the full seven minute versions so it did take up some time. As it turned out they didn't want to cut a damn thing, in fact they were very gung-ho about the whole show and began directing us like we were in a Broadway show.

JO-CAROL

They're real theater people there and so they took the a cappella piece that we were going to do in the middle of the show and said "Okay, here's the show: You open with 'My Funny Valentine'. . ." The show was that we began behind this large screen made of scrim

and everybody in the planetarium dome dancing would only see our shadows and our arms going up and down as we snapped our fingers.

LAUREN CARTER
We were back-lighted so the audience only saw these huge shadows on the domed walls snapping their fingers. Supposedly our shadows went to the ceiling and so it was quite stunning.

JO-CAROL
The place went silent, which you don't hear very often of that place. We sang "My Funny Valentine" and it was fabulous, kind like the Andrew Sisters (but slower). When we finished the screen started rising and the opening chords of "Menergy" started and the place just went wild with men screaming! Of course we then began our carefully choreographed 'Dance Fever' steps but despite that, it was quite a high.

LAUREN CARTER
It was basically pre-AIDS and the people were partying heavily, to say the least. It was definitely a high for us.

JO-CAROL
As a matter of fact it WAS such a high because they didn't serve liquor there, just beer and 'punch'. Carol (the other Patrick Cowley Singer), drank quite a bit of the punch . . . She was basically laid out on the floor for the rest of the night. We stayed there until about ten o'clock in the morning and had a wonderful time partying. Afterwards we went to the Empire Diner in total sleazoid make-up (looking like total messes), and the waiter came over with a bottle of champagne and said "Hey, you girls were great last night!"

LAUREN CARTER
We were just thrilled and thought we were these big stars and that the world was at our feet. Unfortunately we realized later that those fleeting moments are just that; fleeting. But the world was at our feet for an hour or two.

* * *

KEN CRIVELLO

Probably Paul's most exciting show was at The Saint for Halloween. He did "Right On Target" and "Pushin' Too Hard", and it was real magic. The sound system was the best, the lighting and everything in the club was state-of-the-art and the crowd was wonderful; five thousand screaming men. The energy of the evening went through the roof. Paul had the time of his life and really felt successful. Anyway, we called Patrick the next day to share the experience with him and tell him how much the people loved his music. He said "Well, I was traveling last night. I shut my eyes and I felt myself floating and I think I'm leaving you all . . . " It was really wierd because when we got back he stayed coherent to hear all about the trip and then slipped into a semi-comatose state for a few weeks until he left.

* * *

LINDA IMPERIAL

Another time while also in Mexico we were having dinner at a very nice, exclusive restaurant and the decor was very elegant with each table curtained off, partitioned for the ultimate in dining privacy and intimacy . . . As we enjoyed our meal I became slightly annoyed that our plates were stacking up and getting in the way, so I picked them up one by one and put them in the bus station myself. We were laughing and having a hysterical time (Peggy, Frank, Don Miley and I), and as one of us would finish with something I would just pick up the dish and set it in the bus station until the waiter rushed over and demanded "Will you stop that!" I said "What?" and he said "Stop putting those dirty dishes on that man's table!" . . .

Well, I turned around and pulled back the curtain and there was this gorgeous man in a beautiful tailored suit, looking at me like I was trash, with all of our dirty dishes sitting in front of him! I started laughing and laughed so hard that I fell out of my chair. Don was laughing so hard that he was drooling while Peggy was turning every shade of red and Frank was getting hysterical. The worst part however was still to come as we had to try to get out of the restaurant gracefully. Everyone in the room could see exactly what I was doing from the angles of the tables. Of course they all

knew who we were because they made such a big deal about us there and it was just mortifying.

* * *

MAGDA DIONI

Another memorable evening (where a good time was had by all), was down in L.A. at a DJ/Record Pool Convention held at Studio One--just everyone was there. The other performers included Taka Boom and several other divas of the moment.

Anyway, I was wearing a long gown. I usually do not wear anything underneath when I'm on stage, but since this was in the daytime (and it was a convention), I thought I'd be very ladylike and wear a slip. So I got on stage and started singing "When Will I See You Again" and during the break of the song I started doing my usual little dance number. I kicked my leg up at one point (forgetting that I was wearing a slip with no splits in it) and the force of the one leg kicking up brought the other leg right up with it. Down I went onto the floor.

As it turned out the skirt was a full circle skirt and it flew up and landed all around me perfectly and there I sat on stage looking like something out of "Gone With The Wind" (with a very strange expression on my face). I just couldn't believe it. Of course everyone came running up to see if I was in tact and I assured them that I was. I got up and proceeded to sing the rest of my song (as the break was over) without further mishap. When I was finished I thanked the audience and told them that's what I get for wearing underwear!

* * *

LINDA IMPERIAL

Once, during an American tour, we were in New Mexico and the air-traffic controller's strike was going on at the time. I had my little chihuahua with me (in her little mustard yellow carrying case) and she would come on board with me on this certain airline. She loved it because I would give her this little doggy valium and everything.

PAUL PARKER AND PAMALA STANLEY ON THE ROAD, SOMETIMES FEELING LIKE 'STRANGERS IN A STRANGE LAND' . . . (PHOTO: COURTESY KEN CRIVELLO)

So anyway, all of our flights were cancelled and we had to catch another airline because of the strike. At this airline however, they told me she couldn't come on the airplane with me and that she would have to go into the baggage compartment! I said "What do you mean? My baby precious in the baggage compartment? Never! I'd sooner go myself! Why, she'll have a little heart attack, you don't know her . . . she gets nervous and chihuahuas don't meditate!" So what happened was that I smuggled her aboard in my coat, and when the stewardess started feeding everybody people kept looking at me and wondering why I was stuffing food down my bosom!

* * *

LISA
There have been a few times that weren't exactly fun on the road. Just recently when I was about to go on, there was a bomb threat and so there was no show and no pay. Also once in Chicago we arrived at the airport and no one was there to meet us. Nobody had heard about the show and yet we HAD been flown there. This is where agents come in again. I think I had a 'bad seed' for an agent at the time (although I won't mention his name). Now that I look back I think my career would have really taken off if I had not been so naive and trusting of people. Basically, if you're nice to me, I'll be nice to you brother, and loyal, trustworthy, whatever . . . That's just me, and this person was pulling all kinds of stuff on me and I didn't even know it.

Ken Crivello is representing me at this time in a certain capacity and is being just an angel. He basically is acting through other agents because he's not an agent himself and getting work for me that way. He has a lot of connections in the business and it's been working out just fine.

* * *

KEN CRIVELLO
People always would ask us why were playing all those little clubs across the country, which we did for a reason. Paul wanted to get his name known and to get a sound base for the following and that's just what happened. Not only does he have a steady sales record but he works a lot. Also, in the smaller towns they are that much more excited to see a celebrity than in a large city so it's actually good for a performer's self image every now and then to venture out. We learned a tremendous amount about showmanship on those extended tours.

* * *

JO-CAROL BLOCK
Of course if you mention our best show ever, you have to mention the dreaded-gig-from-Hell also.

LAUREN CARTER
Yes, but even though it was a traumatic incident for us, it did have a happy ending.

JO-CAROL
Yes, because of this I never experienced stage-fright again because from then on I knew exactly what was the worst thing that could happen to a performer . . .

LAUREN CARTER
We had (up to that point) been playing all of these gay clubs and this was the first straight disco we encountered. It wasn't just any old straight disco either, it was an under-age latino disco called The Funhouse which is where "Jellybean" Benitez was spinning at the time. They were playing the Cowley songs and everything there but somehow it wasn't the same.

JO-CAROL
I also had lots of old high school friends there to see me along with heads of a production company who wanted to sign us with A Cappella Gold to a five year exclusive contract, so we were at a point where we had to make a decision about our career too. They seemed to like the show except for the fact that we did our 'gay disco show' as usual which included some of our cabaret songs like "Java Jive" or a Beatle's medley or an Andrew Sisters number which the gay clubs just loved because nobody else did it. Well, not at this club.

They didn't know what we were doing. We had tea-pots on our heads singing "Java Jive", the beat stopped and we were singing 'I love coffee, I love tea . . .' Anyway, we kind of noticed a little disinterest in the beginning but not really until we saw the kids were cutting cocaine on the stage, which really wasn't a stage but something like a ladies wrestling match platform. So there went our 'Dance Fever' choreography number because there just wasn't any room on this thing.

First we started hearing little groans and oohs from the crowd and realized they were booing us from the far corners of the room! If it were just in Podunk or somewhere it wouldn't have mattered, but

here were all of these people and old friends there to see us and people were booing us!

LAUREN CARTER
At that point the DJ sensed what was happening and put the music to our next song on, but we were just not going to let him cut the song off. We started singing faster and faster and then "Lift Off" came on and we went right into it. At least they didn't boo us off the stage . . .

JO-CAROL
When the beat came back on they were fine though. Anyway, we got backstage with all of our friends and they were like "What booing?" Of course Tim McKenna was there (but we had been through a lot with him), and he was not ruffled at all, but there was a New York booking agent there who was considering taking us on as clients. It was tough. Anyway, we all split up and went to see sperate friends until we met back at the 'Hell Hotel' as we called it, where the Two Tons Of Fun were also staying and we all had this sort of EST experience or realization or something.

LAUREN CARTER
I'm not too sure what we realized but it was very heavy.

JO-CAROL
But we all did realize something, and it was the same something. It was one of those spiritual things where you can't quite remember what it was but it really changed all of us.

LAUREN CARTER
We got kicked around a little but we wised up and from then on we found out what kind of club it was, what the audience wanted and geared each show to that audience. It's about showmanship. After that night we weren't frightened anymore.

JO-CAROL
Now we play all the latin clubs with "Cuba Libre" and they love us. We're over that now and we try not to do stupid things.

LAUREN CARTER
Unfortunately, we still have been known to do a few stupid things anyway . . .

* * *

LINDA IMPERIAL
Being on tour is not, however, as glamorous and exciting as a lot of people are led to believe. For instance when you go on tour you have to pack for traveling, for performing, for dining, etc., and costumes can be very heavy, let me tell you. Of course you need enough for three months too! Well, my bag became known as 'The Blood Bag' because it was so heavy. I had no idea that we had to carry our own luggage! "What do you mean we have to carry our own bags? I can't even move it! Obviously they aren't aware of just who I think I am!"

It was quite a learning experience.

* * *

FRANK LOVERDE
I hated traveling in other countries touring. We were always at the mercy of others and even with a translator something always went wrong. I don't mind touring in the U.S. as much, but even then I don't plan on actively seeking out road work.

* * *

KEN CRIVELLO
A lot of people who get into this business ruin their own careers by acting like spoiled brats on the road and demanding this and that, and limos and drugs, and just acting like the last prima-donna. I can tell you for a fact that the reason Paul works constantly and plays the same clubs again and again is because he acts like a professional and does a good job without any star trip.

When you treat people who are hiring you in a certain disrespectful way, I can guarantee you won't work for them again. Many singers that I know or have heard about are basically blacklisted from the

club circuit because of the way they behaved. They don't seem to realize that live performances are really where a recording artist makes most of his or her money. The producers generally make the money on the record unless you have a big name to work with . . .

(ABOVE) DAVID DIEBOLD AND (RIGHT) DANA FRABER OF DIEBOLD & CO., PERFORM AT DREAMLAND. (PHOTOS: JOHNNY MORALES)

CHAPTER EIGHT:

D R U G S , S E X A N D D I S C O

YOU THINK YOU'RE LOST,
YOU'VE LEARNED TO STRAY,
YOU NEED TO CARRY ON YOUR OWN WAY,
YOU FEEL THE NEED IN YOUR SOUL TO STAY AWAY,
I ONLY WANTED FOR YOU TO STAY,
I NEVER WANT YOU TO BE AFRAID,
FOR THIS OLD WORLD IS A SPECIAL PLACE TO PLAY,
AND YOU'RE STILL RIGHT HERE IN MY HEART,
THE PLACE THAT YOU'VE BEEN RIGHT FROM THE START,
THERE'S NEVER A QUESTION OF BEING APART FROM ME,
AND YOU'RE STILL RIGHT HERE IN MY HEART,
SO WHEN YOU'RE ALONE OUT IN THE DARK,
REMEMBER THE LIGHT THAT'S IN YOUR HEART . . . AND ME.

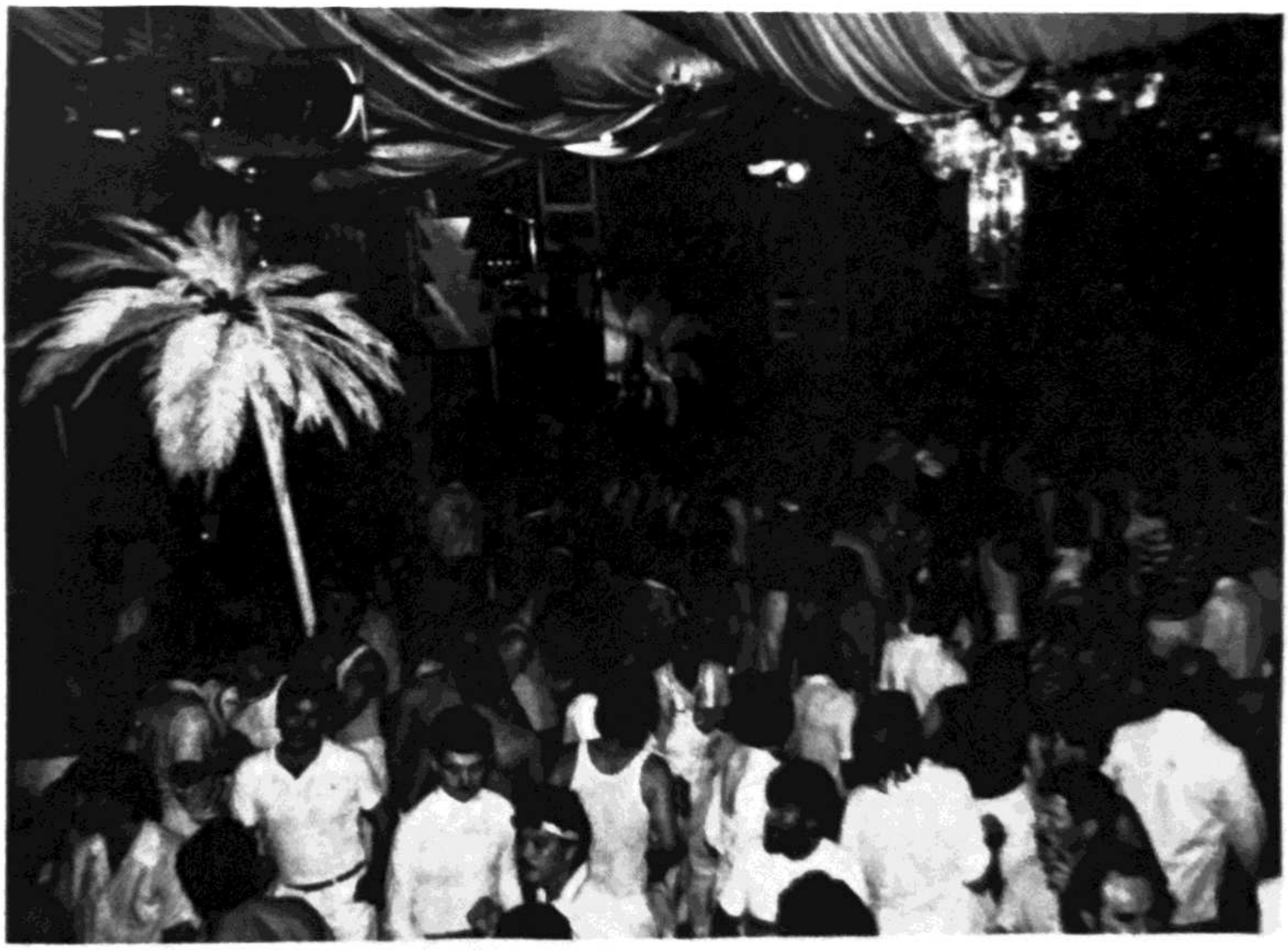
"STILL RIGHT HERE IN MY HEART"
DIEBOLD & CO., 1987 NightWave Records
Produced by David Diebold
(David Diebold)

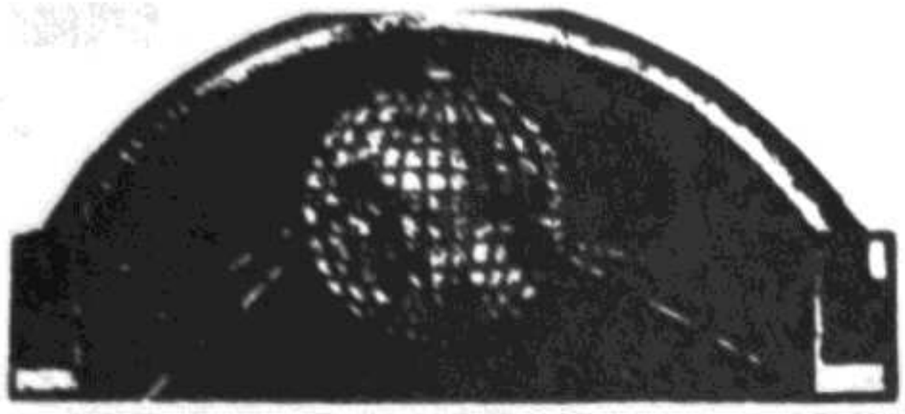
D R U G S , S E X A N D D I S C O

It's difficult in this day and age to remain level-headed concerning the topics of drugs and sex. The legal, ethical and moral debates are raging at every turn, on every radio station, in every newspaper, and life has changed dramatically from the innocent and care-free days of 1978-79. Obviously a lot of our partying habits changed too as time passed, but it is important for us not to darken our past and shadow our bright memories of beautiful times shared by (questionably related) experiences we are having today.

As far as the AIDS situation goes, it is still a virus, and was never CAUSED by too much dancing or too much intimacy. So as we go on into the challenges of the present and the future, let's not carry blame with us either for ourselves or our past. It's crucial for us at this time to keep the physical aspects of disease separate from the moral issues that certain groups are trying to twist into this scenario.

We each carry a beautiful piece of an elaborate puzzle which comes together rarely at certain events, at certain times. We all know the feeling, but it's difficult to express, so let's keep the magic among us and stand together against storms.





SIDE B
45 RPM
STEREO
MT 144
1987

Stan Morriss *Record producer*

Morriss was business affairs director at Moby Dick Records, a gay-owned independent disco label that had a brief but dramatic success in the early '80s. During the years of its operation, Moby Dick issued a number of gold and platinum discs, most of which had their greatest popularity in Europe and Mexico. Later, the company folded for a number of reasons, changing musical tastes and an alarming number of deaths of employees due to AIDS.

Morriss died in Los Angeles in December 1985, at age 32.

Steve Hasemeier
International licenser for Moby Dick Records.

A native of St. Louis, Hasemeier moved to San Jose in the early '70s, and came to San Francisco in 1976. As a DJ, he spun records at a variety of gay dance clubs before going to work for Moby Dick Records. When Moby Dick began to flounder due to financial reasons and a series of AIDS deaths, Hasemeier moved to Megatone Records where he worked for one year until he became ill.

Hasemeier died July 5, 1985, at age 32.

Tripper Ringwold
Recording studio mixer

One of the first "mix-down" engineers for Moby Dick Records, Ringwold helped create "the Moby Dick sound" which produced a number of hit dance records in the early '80s. Ringwold also contributed mixes to Hot Tracks, a disc jockey subscription service, and worked as a nightclub DJ at Trocadero Transfer and the Detour on Market St.

Ringwold died Oct. 6, 1986, age 27.

Steve Algarzino
Recording executive

Algarzino founded Hot Tracks, one of the first disc jockey subscription services. He owned Pacific Records, a record label, and was co-producer of Zino, a disco dance group that recorded the hit song "Walk Away Satisfied." The latter will be heard in "Out on a Limb," an upcoming ABC-TV movie based on Shirley MacLaine's book.

Algarzino died in Hawaii Aug. 30, 1986, at age 29.

Bill Motley *Record producer*

A partner of Stan Morriss, Motley was supervising producer and co-owner of Moby Dick Records from its inception. Motley created and produced the Boys Town Gang, a studio vocal group that scored a big international hit with 1981's "Cruisin' the Streets," a raunchy novelty song about gay street life.

Moby Dick went mainstream in 1983 with such Motown remakes as "Ain't No Mountain High Enough — Can't Take My Eyes Off of You," one of the largest-selling dance records worldwide (four million units). Motley later went into partnership with Steven Ames Brown at another record label, Rich and Famous.

Moby Dick promotion director Frank Teramani: "Moby Dick was sort of like a small family of people — DJs and music industry people who all moved here from L.A. to work with Bill. He was Mr. Moby Dick Records, really; he was definitely the creative element behind the whole thing.

"Bill had a lot of talent and a lot of ideas and it was all snubbed out really fast. He was barely in his prime. He wanted to open a TV and radio station in the Castro District. When he passed away he was working on a movie that he was trying to get funded, a semi-documentary, based in San Francisco, about the gay community going through changes with the AIDS crisis. He was commuting each week to L.A., where he was studying cinematography."

Motley died on July 27, 1985, at age 32.

Patrick Cowley
Record producer and owner of Megatone Records

Cowley (above) made his mark by producing such energetic disco hits as "Mighty Real," "Do Ya Wanna Funk?" and "Disco Heat" for San Francisco pop star Sylvester. At the time of his death, Cowley was on his way to becoming a major force in contemporary music, with six records on national pop, soul and disco charts.

Sylvester: "Patrick definitely added a major sound to my music and changed it to a more synthesized sound. We worked on three albums together: 'Step II,' 'Stars' and 'Living Proof,' which we recorded at the San Francisco Opera House in 1979.

"We were very close, and it's very hard for me to talk about our relationship. He was the first person I knew who died of AIDS, and it was horrible to see him wither away and die when he had such a great amount of life in him, in his music."

Cowley died on Nov. 12, 1982, at age 32.

Hi-Energy

Dennis Croteau
Record company employee, party coordinator

A native of Massachusetts, Croteau moved to San Francisco from Florida in 1979, and worked briefly at Moby Dick Records, booking recording artists at clubs and briefly managing the career of singer Lisa ("Jump Shout") in 1980, he and Jerry Gilliam formed Nightshift Productions and produced a series of all-night gay dance parties in San Francisco, Los Angeles and New York.

Jerry Gilliam: "In our productions, Dennis was the energy. You couldn't help but like him. He would get on the phone, and I don't know how but he'd talk people into the most amazing things."

Croteau died Feb. 8, 1985, at age 27.

DRUGS, SEX AND DISCO

DON MILEY
There was an incredible amount of trust involved in the dance as it was between 1976 and 1982. People trusted the DJ basically with their lives. You could go out to dance on Acid or whatever and trip all night long just knowing that the DJ would give you the trip of your life, and they usually did. I'm not saying that party drugs were a prerequisite to having a good time, but they could and did play a large role in the experience. We all knew they existed. I believe that most of us would now be very happy to just have good music and someone in the booth who cares about us having a good time, but those were different times. The way that it worked though (and the only way it will ever work again) is if people do -- once more -- concern themselves with the welfare of their brothers and sisters and making their spirits high. That's what it was all about.

THERESE MAHAR
The people around me during that period in my life were people around whom I held very strong beliefs and dreams. They understood me and understood dreams that didn't seem realistic in this world; they weren't even idealistic, they were beyond all of that . . . They were out there. We all shared the belief that we are stepping stones, absorbing whatever we can and giving whatever we can and then moving on.

JOHN HEDGES
The disco was 'Church' in our community. It was a getting together of our people and drugs were the communion (of sorts), playing a large role in those services. I personally never got too involved with drugs and the whole scene, but they were important at the time.

ROD RODERICK
You have a very different kind of partying and music for people who take drugs as opposed to drinking alcohol. It's a higher energy

and tends to last all night. Attitudes have changed a lot recently about recreational drugs and the focus has gone from Acid and MDA to Ecstacy and Cocaine . . . Milder drugs. Crystal is ever popular but that's one drug that I just haven't gotten involved with because I've seen too many people go off on it.

ROB KIMBEL
I have always pulled in a very drug-oriented crowd when I spin records (not alcohol-oriented). People want to go up, not come down when they hear my music because they get lost in the fantasy of it all. I feel though, that the people no longer need drugs because the music is so powerful. It's the emotion and the love in the music that gets us high and heals the world, that's what people have to learn. Dancing was in us before the drug. Having sex and being intimate was in us before the drug . . . Having a good time and getting high is all inside of us.

GINI SPIERSCH
As I recall it, Acid and Quaaludes were the big drugs during the time that I was partying. Acid to sustain a long, enduring high and the Quaaludes to come down with the pretty music in the mornings. The Trocadero crowd was never much into alcohol in those days -- it went against the high somehow. It was very much a group experience which we all came to call the 'Family Experience.'

KEN CRIVELLO
Before I got into this business (and managing Paul Parker), I was pretty wild. I remember talking to a nurse once (the sister of a friend), and telling her all of the different drugs we did the night before. She was dumbfounded. In those years between 1978 and 1981 there was a lot of intense partying going on.

ROD RODERICK
I believe that drugs were an important part of the whole scene. It is very difficult for people to put out all-night energy on those levels without them. I know that in New York at the parties, they went to great lengths to ensure that everyone was on the same drug, and several times they had a special drug made for the individual party. There was a special Acid made only once for the opening of The Saint. Of course, The Saint itself had nothing to do with it,

but rather the peripheral people (the regular party people) made sure that it was a group happening.

THERESE MAHAR
I used to stop on the dance-floor and think "If we could just bottle this and show the world. If we could just get the formula right." Telepathy, telekinetics . . . it happened. It's so easy to say "Oh it was the drugs." but when you aren't on drugs and you still see it happen, you know that you're onto something special. My most memorable and cherished times were when I wasn't on drugs because it verified the feeling of "Yes, it's real."

KEN CRIVELLO
Drugs do seem to run hand in hand with the music industry. Some people manage to remain unaffected by it, but the majority just jump in thinking "Oh this is glamorous, let's do this and that", and before you know it they're working with a big addiction and it ruins them. Paul and I have made it a rule to keep drugs away from our work and I feel we have benefitted by it.

LINDA IMPERIAL
I haven't been an angel in my life (who has?), but I'm working on it. As far as drugs go, I'm finding out that I couldn't get over myself to find peace of mind, which is needed to deal with the turbulent life of a singer. Singers are historically known to have short and tragic life spans . . . Drugs and liquor are frequently seen in this business; anything to help you get into the mood to sing in front of three hundred, thirty thousand, or ten people. Something to calm your nerves and help you to relax.

I took it to be the limit and almost hurt myself several times. Through it all I've learned that you need a spiritual grasp on things because basically, the only reason that we're here is to purify our souls. We keep forgetting that (sometimes letting life and our environment sway us and confuse us) and we become intimidated by our failures as well as our successes -- which can really get you on the wrong track. I've found that through a form of spiritual discipline you grow to need those diversions less and less. Whatever it is (and it can be a lot of things to different people), it has gotten me out of hell (because I was literally in hell, and in hunger and anger and greed), but I'm finding that I'm

growing out of all that through discipline, and things are looking brighter.

FRANK LOVERDE
Like everyone else, I used to drop Acid when I was seventeen. Right now, however, I can't see ever doing it again. I've never performed on drugs for several reasons; dry mouth and paranoia (both of which are not too conducive to a stage performance). I do believe that drugs are fine though, as long as you take care and don't let it get excessive. I understand how people would feel, going out and being around lots of other people also taking drugs . . . It's more like a ritual, kind of like (in fact, just like) various cultures do in their religious rites, dancing and tripping. I think that's great -- but just not for me.

MARTY BLECMAN
Drugs and the gay community have always been friends. I personally stopped accepting party favors after a bad experience spinning records on PCP. On the other hand though, I know it is hard to go dancing all night at Trocadero without some sort of chemical inducement. I think though, that as trends change and as our society grows and evolves, people are going to learn how to go out and have fun (and party all night), regaining that same family unity that we have all experienced -- without drugs.

BOBBY VITERITTI
I think the parties back then just went on too long. With AIDS now, I think a lot of people would agree with that. The emphasis should now be on having that same party atmosphere (that magical experience) within a shorter time period, but making it a quality experience. The objective should be to have fun without wearing ourselves and our health down to a dangerous point. A lot of people judge a party by the length of time involved, and that's wrong. We don't have to dance for twelve hours and blow our brains out to have a good time.

THERESE MAHAR
A lot of people don't want to be recognized from that time, they feel really bad about it. They don't want to hear the word 'party', they don't want to hear how great it was. Some people think that it's their fault and they can't account for people

leaving their worlds and it hurts badly. Therefore they sure as hell aren't going to go to a celebration about it. That's a shame because it's just that togetherness and the strength of the group that we need right now.

It was as if the attitude from the rest of the world was "Okay, you're brothers and sisters, you're strong together, so fine . . . Be strong, you overcome it." That's sad and it's terrible, now that the only time you can feel together with your friends is at funerals. It's hard to say good-bye to people you love, and you think you're wrong -- that they aren't gone. You try to pretend that they aren't gone and when you see people on the street that look so damn identical, I mean it's frightening.

DICK BONAIUTO

Putting a lid on some of the promiscuity and wild partying had to happen. It had to happen for our own good, we were just going too crazy, and we're a lot healthier now. Is that wrong or is that taking away our rights? Why should we as a group have more than the straights? As an example, I believe that we deserve a parade and I believe in gay rights and all of that, but if you watch the Italian parade do you see Christopher Columbus in just a jock strap with his ass hanging out? Is Queen Isabella there with her tits hanging out? I don't think so. What's the point? Why do we feel we need to make our entire lives sexual? People tell me "But that's middle America . . ." well what am I? Whatever happened to Harvey Milk's ideals? That's who I want to represent me as a gay leader and person. I want to have my rights in society and everything but I don't believe that I should be extended privileges that the rest of society doesn't have.

SYLVESTER

It's really a shame to me that it takes these huge catastrophes to bring our community together. We want this and we want that from the world and yet we are not willing to give it to anybody. The leather queens don't like boys in jeans, and these don't like drag queens, and those don't like leather! We need to get our own shit together and feel the same about one another whether things are going good or going bad.

THERESE MAHAR
It's almost as if something was saying "You've done the extreme, now you're going to pay the extreme", which wasn't at all kosher to me or to any of my friends. It was downright 'fucked'! For such a large group of people who were in touch with it - not once but for a long time - and who were so strong together and held strong in support of one another . . . It was as if something was coming to question way beyond them, to test them, their morals, beliefs and strengths to the last degree. All of a sudden beliefs wavered. Emotions were being scrutinized, and emotions aren't something that should be scrutinized, they should be lived.

LINDA IMPERIAL
As far as the dance crowds go, people are finding out that when you get into harmony with the world and with the universe, things start taking on a different light. You want to start taking care of yourself and you desire to party in a healthful way. People putting labels on AIDS are forgetting that EVERYONE has to die. There is no way to escape death if you are mortal, and who's to say that those people haven't earned their wings that much quicker than the rest of us. The people that are here simply haven't fulfilled their mission yet, but everyone has a point in time when they will die, that's the reality.

It's the love that exists in the community that will bring people back to partying together safely. That experience (of man loving woman, man loving man and woman loving woman) is what we seek and we CAN have it without drugs and without harming ourselves. Those wild highs and wonderful feelings are all within us and are at our disposal without stimulants. It's about getting back to the basics of human interaction. It's about love.

BOBBY VITERITTI
It's wrong to go back and just listen to the old music and do the same drugs and stop growing, but that feeling of togetherness (that wonderful, beautiful family spirit of sharing that we had) can always be there if we choose to see it. That feeling doesn't come easy though. It took a long time and a lot of work and cooperation

to get the people's emotions to those levels. The people don't seem to want to put out the energy anymore and the DJs don't know how to lead them there. We should try though, because we've got lots of problems we should work out as a unit again.

MICHAEL LEWIS
As a final thought, I still personally don't see any difference between going out and taking your favorite drug in the parking lot and going up to the bar inside and ordering your favorite drink. It's all drugs to me, although that doesn't make either correct. Naturally it's unfortunate when people do anything to such an extreme that it winds up damaging them in some way (as with the connection between heavy partying and the deterioration of the immune system), but people in general do need a bit of something to help them let go and unwind (and not just OUR community). When it comes right down to it, AIDS is a virus and you don't get it from drugs or from dancing.

THERESE MAHAR
There's only one way to rationalize what's going on. When people call me and they're in their last despairs I try to turn it around and make it a plus . . . Isn't it better to be able to feel so much pain and sadness than to feel nothing? How many people live their lives feeling nothing? How many other people around the world feel greater despair and have experienced much more death? The worst though, has got to be to feel nothing. At least I can feel this much pain at these depths because it only says that I have experienced that much greatness.

You know the saying "Even the potters cup must burn in the oven before it can hold the wine"? Well, God knows that we're all going to have a great wine festival one day.

CHAPTER NINE:

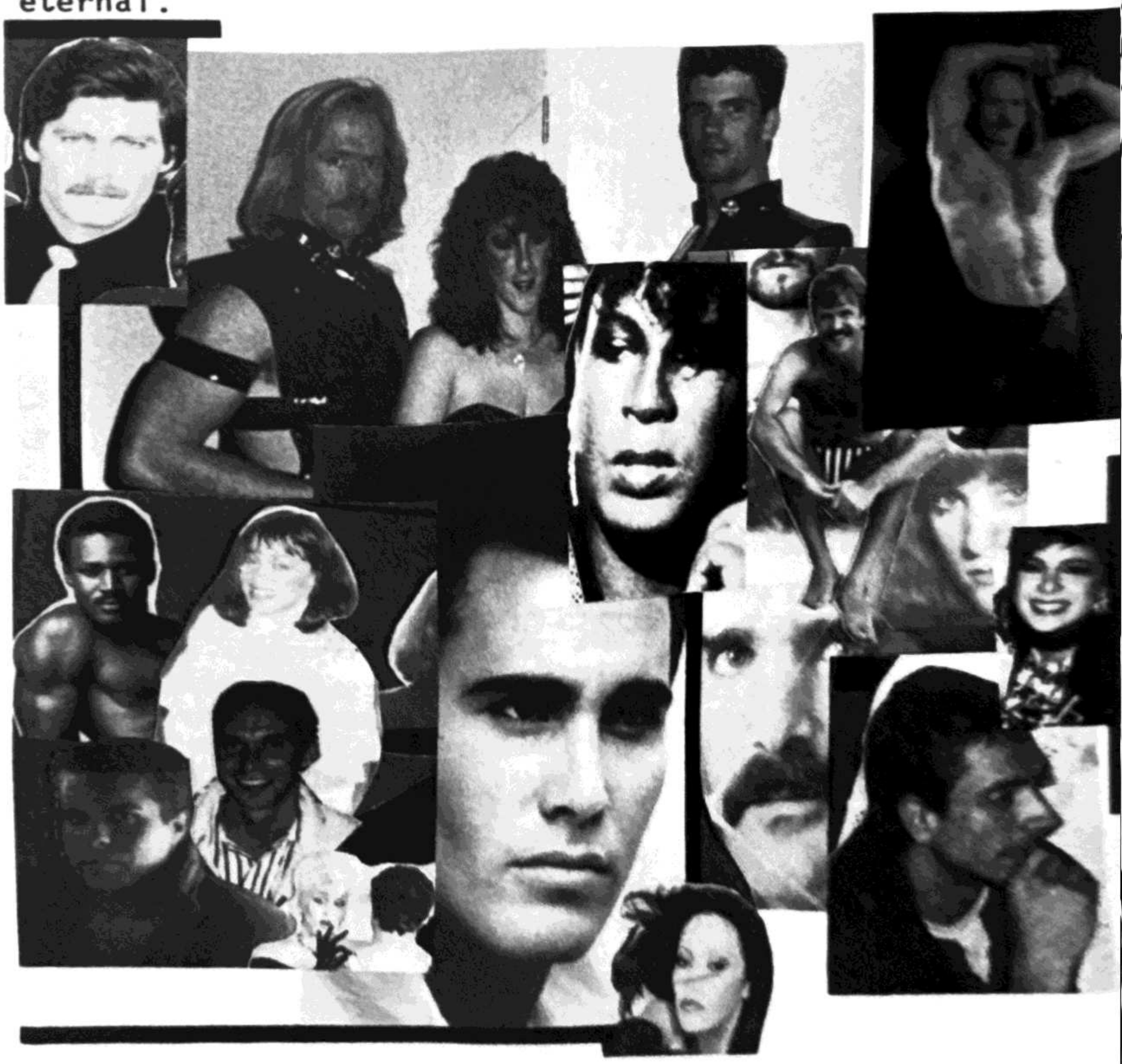
THE FUTURE

AFTER A WHILE WE STARTED DOING,
ALL OF THE THINGS THAT LOVERS DO,
THEN SOMEWHERE ALONG THE LINE WE DRIFTED,
I JUST HATE TO BREAK UP BOY,
IF WE COULD MAKE UP BABY,
CAN WE TRY AGAIN,
TO GET BACK WHERE WE STARTED,
IF WE'D COUNTED UP TO TEN,
WE MIGHT NEVER HAVE PARTED,
WE'VE THOUGHT IT ALL OUT,
AND COME TO THE SAME CONCLUSION,
SO LET'S YOU AND I JUST TRY AND TRY AGAIN . . .

"CAN WE TRY AGAIN"
TECHNIQUE, 1983 Arial Records
Produced by Michael Lewis and Craig Morey
with thanks to Robbie Leslie
(Boone/Caddy/Oxford)

THE FUTURE

When viewing the past decade in San Francisco, it seems a bit like heresy to expect a future as vivid, as exciting, as giving and enriching, but it is there if we choose to accept it. The last ten years have brought me down a (sometimes) bumpy, but always challenging path which I walked along (and danced along) with thousands of other people, each seeking the same experience of togetherness that I sought. I know I experienced something profound in those long nights spent dancing to the songs we created, and I suppose that others did too, but we can only go higher from here. Our music is in its renaissance and our artists and labels vitalize. Our music mirrors our sentiment, our sentiment follows our hope, and our hope does (indeed) spring eternal.



CYNTHIA MANLEY. PHOTO COURTESY VOSS RECORDS.

FRANK LOVERDE
I'd really like to see the San Francisco sound expand and maybe get back to the Latin and African rhythms. The music that I'm writing and producing now is more R&B oriented (that's where my roots are). I was never really fond of the Euro-disco sound. I like dance music but in a simpler, more pure form.

GINI SPIERSCH
I personally want to see a return to a prettier, more positive sound in dance music. I'm so tired of that New York beat-box sound which has had a grip on dance music for the past few years, but I see signs now (with the resurgence of Euro-beat) that this may be happening. I hope so.

CASEY JONES
High energy dance music is a high in itself. It is a very uplifting, exciting, positive approach to life. It's fun and happy and while possibly fleeting, at least it does provide an escape - of sorts - from a world which is not very attractive at the present time. Dance music is very commercial in that it provides elements of fantasy and good, positive feelings which people need and will pay to acquire.

MARTY BLECMAN
No matter how they try to tell us that disco is gone, it's just not true. If "You Spin Me Round" (by Dead or Alive) or "Jump" (by The Pointer Sisters) are not 'high-disco' songs, then I'll eat my hat. Call it other names if you want, but people want it and the clubs are still here. There's a whole new breed of people out there; young people who want to dance . . . and there always will be.

BRIAN SOARES
I believe that the future holds a lot more variation for music and the creative process. Through the application of new technologies and the various computer sampling devices and synthesizers, I think a whole new horizon is opening up to artists'. A lot of people feel that the sound will just become a processed, sterile thing (which could happen), but I choose to believe that it will simply expand the possibilities, that it will become easier to retain

creative ideas and to get them from the mind - to the pen - to the record without losing their impact.

PAUL PARKER
The future is where it's really all going to happen as far as I can see, concerning dance music. I've done a lot recently (production and writing-wise) and I feel that my best work is among it, so I am excited about the future. It's really very fulfilling when you realize that those are your thoughts that are manifesting themselves as songs and then records and a lot of people are being excited by your songs and your production. I can't imagine what it would be like to have a brain like Mozart's and be able to work through the kind of music that he did but on a smaller scale I'm able to do what I do, and it's incredibly rewarding to me. The future is open to us, we can decide to stay here or go on or do whatever we want. It's great how most people keep striving for whatever they can see from wherever they are now, you know?

CASEY JONES
I hope that more of the 'Cowley' identified music will be produced here in San Francisco because it is a legacy . . . a heritage which says to the world: "This music is from San Francisco, we are the womb of this sound and it's our gift to the rest of the dancing world." When people do hear it they make note of it and acknowledge that this is San Francisco.

JOHN HEDGES
I think you're going to see San Francisco music really poppin' this year. The mood is more positive than it's been in a long time and there's new talent and new producers coming up everywhere. Hey, they built this city on rock-n-roll. We've gone through slumps and we'll go to heights again. A lot of people who were major forces in music in San Francisco have died and we have to recover from that, but I think the city is revitalized and ready to carry on.

MAGDA DIONI
I see the energy in dance music as making a full-circle in San Francisco, but we have to stick together and support one another like we did in the old days (even more so now because the city is fighting against stereotypes which exist in the industry). Only by pulling together and working as a unit can we make a mark again like we did in the early eighties -- but we can do it. There's a lot of talent in this city and a lot of energy at our disposal. That goes for the entertainers, the clubs, the labels and the DJs,

as well as the public. The word is unity. There's enough out there for everyone.

SYLVESTER
As far as dance music goes I see a totally positive future. Call it what you will (be politically correct if you have to be), but the beat is still thump, thump, thump and people still dance to it just like they did in the late seventies. We love to dance and I'll tell you . . . in Europe now, high energy music is THE rage; it's just like it was here a few years ago and the party continues . . . The rage in New York is to have 'disco' night at the clubs and they play all the old seventies records. Everyone gets done up in their old disco drag and they disco dance! It's really pretty amazing that it turns around so quickly and now it's the underground cult, 'in' thing to do. I don't understand it.

LISA
Dance music will never go away. It will change as everything does but who wants to stop dancing? We've danced forever and we always will. There are a lot of different sounds coming into current dance music and it's wonderful, it's still evolving. Something is going to happen in San Francisco again, I know it, I can feel it. It may take a little while but San Francisco is not some boring little town; it's a leader in many ways. It's not New York and it's not L.A., but then that's what we love about it, isn't it? With Moby Dick Records gone and some others gone it's only a matter of time before someone sees the need for a new wave of San Francisco labels. Wicked/House

JO-CAROL BLOCK
Lauren and I feel fortunate to know and work with the people that we do - here in San Francisco - because not only are they all talented people, but they're all visionaries. I think that above and beyond all of the 'dish' that flies around town (and within our industry especially), everybody is really supportive of everyone else. They know that when one person makes strides it can only help to raise everybody else, because there's plenty of room at the top. This group of people who have held this vision and this level of creativity for this long in the community deserve to make it . . . There is a force out there that really tries to squash you in this business, but if you keep at it you'll get through it. That's all.

DON MILEY
Today in the music business everybody just seems to want to get ahead quickly. There's not a lot of love involved in what they do (no passion), just the dollar and their own view of the industry; the glamor and the glitter (which is a false view). They don't want to go through the channels to make it, but if you're good and consistent and it's something you truly believe in (no matter how dim, no matter how much despair comes), you'll win in the end. You'll be the one and you'll come through. People have to believe that, because you need that kind of strength going into the entertainment business. That's what it takes to keep you above level, with some degree of sanity. Through all of my thirteen years in music (the soaring highs and the crashing lows), there's only one thing that I've learned and that is that dreams do come true. I don't care what anybody says . . . with faith and persistence, your dreams will happen, period.

THERESE MAHAR
I think a lot of great things are going to be born out of this period in San Francisco's life . . . music, books, film. But then a lot of great things have always come out of anything that was 'all'. Out of anything that has given its totality, and everything that it could (whether right or wrong). It will come around again.

ROD RODERICK
I believe we're in a quiet, sleepy time right now for a number of reasons, but there is a little buzz building out there. It's like . . . "What's the new thing going to be and who gets to think it up?"

CASEY JONES
There is a need for our community to hold on to the party and retain the unification which the high energy dance scene creates for us. The gay community once was centered around the bonding and family spirit which presided over Saturday nights at the clubs. The party was the raison d'etre for many; the release and the affirmation of our togetherness was what they lived for. The record companies are just not providing for that tribal, primal bonding which our community thrives on. Labels like Megatone and Pink Glove and NightWave (the smaller independent labels) are the ones to look toward in the search for music to keep this process alive and vibrant for the future.

DON MILEY

There is something very spiritual about the dance-floor and the club space, and people are starting to see that again. It doesn't matter what your beliefs are (or where you come from), because on the floor we're all just people, just dancers moving together and living together as a unit. The club is a good place to start; a good place to build a foundation for your beliefs and start acting them out. That's what it was for us and what it is meant to be in its highest designs. How wonderful it is when so many people can group together like that and all think one beautiful thought and that thought is the dance. That's the power of it.

"AND THEN, YOU'RE A DANCER AGAIN"

SYLVESTER

AN AFTERWARD:
THE SYLVESTER LEGACY

by Joseph Brosta IV and Robert Julian

The multi-talented, strikingly photogenic, soprano-voiced Sylvester James has long been the number one darling of the San Francisco gay glitter scene. Indeed, the emergence of such a scene nationally propelled Sylvester into disco, where (because of his long and thorough study of the classic blues singers) he became an immediate major star with a very distinctive presence.

At its apogee in 1977 disco was dominated either by women (such as Gloria Gaynor, Grace Jones or Donna Summer) whose chic brand of passion and outrageousness matched the futuristically fashionable sheen of the sound, or by sound engineers who created artistless records by patching and layering wedding-cake tiers of synthesizers, rhythm machines and anonymous string sections.

In this milieu, Sylvester could out-outrageous them all. He arranged his own music and designed his own costumes and shows. He sang circles around most disco faves and came on like gangbusters during his club appearances. Billboard Magazine named him best male disco performer several times. A basketful of similar citations from other organizations here and overseas followed. The highlight came when March 11, 1979, was declared Sylvester Day by San Francisco Mayor Dianne Feinstein, who presented Sylvester with the keys to the city at his now famous Opera House concert that evening.

Sylvester was born to a middle-class Los Angeles family in 1947 and by age eight was traveling the gospel circuit of the South and the East Coast. According to Jack McDonough in his book San Francisco Rock (San Francisco: Chronicle Books, 1985), "His grandmother, Julia Morgan, had been a blues singer in the 1930s and told Sylvester many stories about the road life of black stars. With grandma's help, Sylvester haunted record stores and educated himself musically, steeping himself in the work of the great female blues singers of the twenties and thirties."

After living as a woman on the Sunset Strip for several years, Sylvester tried San Francisco. It was 1969 and the new beat Mecca of free love, free form radio, free speech and a

free-to-be lifestyle beckoned. "I came here and I just couldn't believe it. All of a sudden there was absolutely no pressure. I could be any kind of person at all, and no one cared. Los Angeles is a role city, but San Francisco is free." A true flower child, Sylvester blossomed.

He made his local debut on New Year's Eve 1970 as part of a campy, colorful, drag-queen theatrical group called the Cockettes. His stage persona mixed Billie Holiday and Bessie Smith blues with glitter rock. Then he went solo, performing as "Ruby Blue" at a Chinatown lounge. Jann Wenner arranged for some demo tapes, on which Boz Scaggs and Ben Sidran assisted, but nothing significant happened until 1972 when Sylvester and his Hot Band were signed to Blue Thumb. He appeared on the Lights Out: San Francisco anthology (put together by a KSAN Radio DJ known as Voco) and cut two more albums for the company. When he began recording, his material was wildly mixed: Billie Holiday's "God Bless the Child" and Ray Charles' hits were tossed in with Procal Harum's "Whiter Shade of Pale" and Neil Young's "Southern Man."

Again, from McDonough: "In the mid-seventies Sylvester put together a band in which he was backed by four white rock musicians and two very large black female vocalists, Izora Rhodes and Martha Wash, who became known as the Two Tons of Fun. With this act he was 'discovered' at the Palms [nightclub] by former Motown producer Harvey Fuqua and his assistant Nancy Pitts, who, under the name Honey Productions, had set up shop in the area to search out happening black talent. The alliance from Fuqua, a man who knew what to do, came just as disco was storming the country, and Sylvester was on his way. The debut, Sylvester, was released by Fantasy in June 1977 (under the terms of its deal with Honey)."

The follow-up album, Step II, was released in 1978 and produced two massive disco hits, "Dance (Disco Heat)" and "You Make Me Feel Mighty Real." It put Sylvester at the top of the charts and the RIAA certified it a gold LP.

By 1980, Sylvester was appearing on TV shows, was a hit overseas, and had scored a role as a female impersonator doing a Diana Ross act in the motion picture, The Rose, in which he sang Bob Seger's "The Fire Down Below." Ironically, on April 14 he was falsely arrested for passing a bad check in New York City, someone else had impersonated him, he claimed. Charges were

dropped when the complainant admitted that the person who wrote the bad check was not Sylvester.

Sylvester went on to do four albums for Honey/Fantasy, including a two-record live set (from the Opera House) and 1981's Too Hot To Sleep, which had Sylvester singing several tunes in his natural, non-falsetto baritone. Then, after a disagreement over his flamboyant image, Sylvester left Fantasy Records to work with the newly created Megatone label, a venture whose principals included synthesist Patrick Cowley (who had recorded and performed with Sylvester since the second LP) and John Hedges and Marty Blecman, both producers/engineers/entrepreneurs who had been key players in San Francisco's disco music explosion.

Sylvester's first Megatone effort, All I Need, appeared in the latter part of 1982. It contained a sensational Cowley-produced single, "Do Ya Wanna Funk," with the remaining six tracks produced by long-time Sylvester guitarist James "Tip" Wirrick.

Despite the fact that he doesn't read music, Sylvester has worked on the arrangements for all his albums, often taking cues from the Eurodisco sound he carefully follows. He also reads European fashion magazines and to a great extent does the set and costume designs for his shows, which always stress theatrics. "I do everything," he says, "because I'm determined to do as much as I can to make the final result my own creation." But creation is often an inspired synthesis drawn from a multitude of sources and, consequently, many of his associates have gone on to receive noteworthy recognition in their own right.

Two Tons of Fun, who earned their name because of both their size and their sense of humor, went on to do two albums for Fantasy that scored on the soul charts, and in late 1982 had a boisterous hit for Columbia as the Weather Girls doing "It's Raining Men." Marsha Wash, whose older brother Ralph had played with many local Bay Area bands, was active in a 125-voice high school gospel choir and had also worked with Gideon & Power before linking up with Sylvester. Izora Rhodes (now Izora Armstead) studied piano at the San Francisco Conservatory and taught piano and voice. The two were singing in the gospel group, News of the World, when Martha auditioned for Sylvester, who asked, "Do you know anyone who's as big as you who can sing too?" Martha enlisted Izora, who coined the Two Tons of Fun

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TWO TONS OF FUN

name. Subsequently, Martha went on to make a crucial, serendipitous move: In search of work as a background singer, and knowing of Harvey Fuqua's plans, she called him up and invited him to come to the Palms to see her group perform with Sylvester James.

After making significant contributions to Sylvester's crossover hits on the black and pop charts, especialy "Dance (Disco Heat)" and the Living Proof album, Two Tons of Fun released their self-titled debut album on Fantasy. No less than three dance classics emerged, "Just Us," "Earth Can Be Just Like Heaven," and "I Got the Feeling." They continued to prove their versatility with a jazzy ballad, "Taking Away Your Space," which enjoyed success. Backatcha, the followup LP, didn't do as well commercially but had a number of high points: "I Depend On You," "Can't Do It By Myself" and "I've Got to Make It On My Own."

The next pivotal point for Martha and Izora came when Charles Koppelman signed them to his Entertainment Music Company. His success with Barbra Streisand, Eddie Murphy, Diana Ross, Dolly Parton and so many others put him in the perfect spot to launch the next phase of Two Tons of Fun. They were teamed with Grammy winner Paul Jabara and the change in direction resulted in "It's Raining Men," with its unforgettable opening line: "Hi, we're the Weather Girls.. it's raining men!"

Co-written by Paul Shaffer of TV's "Saturday Night Live" and David Letterman's "Late Night," "It's Raining Men" was released early autumn '82 and eventually hit #1 on Billboard's Christmas issue Dance chart. With a sizzling video that's now considered a classic, millions more fans were brought into the fold. The song was subsequently included on both the Paul Jabara and Friends album and the girls' own full-fledged Columbia debut, Success (1983).

With their new name, Martha and Izora toured extensively in the U.S. and abroad. They appeared frequently on TV, including "The Tonight Show with Johnny Carson," Merv Griffin, "Late Night with David Letterman" and "Solid Gold." The extent of their popularity and prestige was confirmed with two consecutive Friday night appearances on ABC's "Nightline." At the nationally televised Rhythm and Blues Awards of 1984, the Weather Girls won "Best Song by a Female Group." In-concert they have also worked with Joan Rivers, Eddie Murphy, Patti LaBelle, Michael Jackson, Rebbie Jackson, George Michael and

Wham! (at the Royal Festival Hall in London) and with the Thompson Twins.

The Weather Girls' second album, Big Girls Don't Cry (July 1985) was highlighted by a cover version of the Four Seasons' gem, plus covers of Neil Sedaka's "Laughter in the Rain," and Creedence Clearwater Revival's "Down on the Corner." "Well-A-Wiggy," a light-hearted number by Jesse Winchester, was chosen as the first single and treated to a lively promotional video co-starring Gene Anthony Ray (Leroy of TV's "Fame").

The Weather Girls' third album for Columbia Records benefits from the talents of three producer/arranger teams: Full Force, Richard Scher and Reggie Lucas. Starting at the top, "Land of the Believer" (the LP's first single and 12-inch release), "Why Can't We Show Our Love" and "Worth My Weight In Love" were all written, arranged and produced by Full Force. The lyric in "Land of the Believer" about "the lost and found of life" can really speak to the kids on the street. The song also intriguingly echoes the rock/jazz fusion harmonies of Steely Dan.

"Why Can't We Show Our Love" is a stirring ballad featuring some gospel-rooted vocal swoops and improvisation. Originally written by Full Force for a close relative, "Worth My Weight In Love" is fast and furious, and, in Martha's words, "It's to the point!"

Richard Scher, who's worked with artists as diverse as Cyndi Lauper, Bruce Springsteen and Jennifer Holliday, co-wrote "Love's On The Way" and produced it, plus "Love You Like a Train." Both songs possess the same jaunty country/calypso rhythm. "Love You Like A Train" features an unusual (for contemporary music, at least) swing beat, which makes it stand out from the rest of the tunes on the album. Likewise, the very realistic train sounds. "It was fun singing the sound effects," adds Izora.

Reggie Lucas, who's produced Madonna and Stephanie Mills, contributes his skills on three tracks. "Opposite Directions" features the Girls going off (and at each other) in "opposite directions" to a rock 'n' roll dance beat. "'Burn Me!'" says Martha, "has a real driving force behind it, and it's a great dance tune." Izora then notes "the feel of a good church tune" that is heard in the album's closing track, "Something For

THE WEATHER GIRLS

Nothing." The hand claps, piano licks and vocal call-and-response overlay a back beat that Columbia Records hopes will make it a favorite with the dance crowd.

Jeanie Tracy, another Sylvester alumni, first appeared with him at the Opera House and then went on to provide backup on two more LPs. She also did her own Fuqua-produced package, Me and You in 1982. Citing McDonough, "It appeared shortly before she began appearing in the local stage version of Street Dreams. Tracy had grown up in Fresno, moved to San Francisco in 1969, and did everything from singing at topless Broadway clubs to working as a Berkeley traffic cop." She was also a multi-week winner on TV's "Star Search."

Patrick Cowley, working against the severe debilitation brought on by his contraction of AIDS (which led to his premature death in late 1982 at age thirty-two), cranked out a remarkable body of work in his last year or so. In addition to "Do Ya Wanna Funk" he put out two solo LPs, Megatron Man and Mind Warp; produced a set titled Too Much to Dream for vocalist Paul Parker; hit the number-one dance-chart spot with "Menergy," and according to Megatone Record's chief Marty Blecman, left enough music in the can to last four or five years.

Sadly, Sylvester's illustrious career may soon end as he fights a losing battle with AIDS. As of September 17, 1988, he was often confined to a wheelchair because the disease had somehow weakened his ankles and walking was most difficult.

"MIGHTY REAL": A FINAL INTERVIEW

Robert Julian's up-to-the-minute interview is reprinted here, providing more insights to Sylvester's outrageous career. The following article appeared in the San Francisco Sentinel on September 2, 1988:

"MIGHTY REAL: SYLVESTER REFLECTS ON A GOLDEN CAREER"

I'm alone. The day nurse has gone, and I sit on one of the white sofas in Sylvester's Castro District apartment, waiting for him to emerge from the bedroom. Resting on the coffee table is a bouquet of anthurium, sent by June Pointer of the Pointer Sisters. My attention moves from the cluster of heart-shaped red leaves to the opposite wall which displays an outrageous orange and silver kimono and several gold- or silver-plated LPs that have been framed and mounted. Before I can rise to examine the records more closely, Sylvester walks in.

He is barefoot, wearing loose gray cotton slacks and a sleeveles top made of interlocking strips of brown leather. His hair is pulled back from a face that is much thinner than the one that decorates most of his album covers; it has been only a few months since Sylvester was diagnosed with AIDS-related pneumocystis pneumonia. Less than a year ago, he lost his lover of three years to the same disease.

Sylvester makes no attempt to dramatize his current situation or place undue emphasis on the tragic turn of events that have transpired during the last 12 months. He is now 41 years old, an icon of gay culture and one of the most colorful and exotic performers in the history of contemporary music. As it turns out, the story of Sylvester's rise to disco super stardom began in San Francisco in 1970, evolving in the strangest and most unpredictable fashion.

"I was 22 years old and living in Los Angeles when I was invited to come up to San Francisco on Easter Sunday, just come and party. I fell absolutely in love with the city, and by the following Wednesday I had quit my job, packed everything I owned and was living here.

"It's amazing how things have always fallen into place for me. A friend of a friend called these people who were living in this fabulous Victorian across the street from the UC Extension on Hayes Street and I went over there. I walked in the door and they fell in love with me. They took me in and I stayed there for two years. One night they said, 'The Cockettes are playing tonight, let's go see them.'

"I was blown away. It was when Hibiscus was there, all the original Cockettes. They were men with beards, in drag, writing and performing shows like Journey to the Center of Your Anus, Trisha's Wedding and Hollywood Babylon, based on Kenneth Anger's book. I mean, they were just insane theatrical productions.

"Later on I began living in the Cockette house at Haight and Divisadero. That was like living on stage, I mean you lived in glitter and you ate glitter -- the whole thing was glitter. I was never really a member of the Cockettes, nor was I really a part of their show, but I always had a number to sing. No matter what the title of the show was, there was always a black nightclub singer and there was always a black nightclub scene.

"Peter Minton [currently the pianist at L'Etoile] was playing the piano for the Cockettes and then he stopped playing for them and started playing for me. We had a little jazz thing where he would teach me period songs like 'Sleepy Time Down South,' 'Big City Blues,' all those great old songs that Peter is so into. Eventually Peter and I put together this show called 'Women of the Blues,' where I did Billie Holiday, Ethel Waters, you know, all old period stuff where I could wear fabulous gowns.

"So there I was wearing my fabulous gowns with egret feather headdresses and fur coats. I even got to the point where I had Russian wolfhounds. Peter had his '38 Packard and he lived in Menlo Park in a fabulous old house where everything was from the 1920s and 1930s - there wasn't a single modern convenience. Peter would wear a tuxedo and I would get dressed in my gowns and we would arrive at the theatre in his '38 Packard with Russian wolfhounds. I mean, we were really living this fantasy life."

Those early days of one-man shows in period costume eventually gave way to an act of Top-40 style songs that were more contemporary in style, but no less exotic in presentation. Opening clubs like the old Cabaret on Montgomery Street, Sylvester would appear in a high drag and high voice, supported

by a band and back-up singers. His first album, Lights Out: San Francisco (released in 1972) on the Blue Thumb label, had the Pointer Sisters singing background vocals.

When he moved from Blue Thumb to Fantasy Records, Sylvester unexpectedly found himself among the recording industry elite at the height of the disco era. His second album for Fantasy, Step II released in 1978, went gold with chart-topping dance singles like "Disco Heat" and "You Make Me Feel Mighty Real." It was a success Sylvester would not have predicted.

"Everybody was making these disco records and we had 'Mighty Real,' which was written as a medium tempo ballad. So I said, 'We ought to do a disco song. I really don't like disco music at all, but maybe we should do a disco record and throw our record in the pot, too.' So we put this disco beat on it and I really didn't think much about it. I never wrote the lyrics down and literally had to learn them again, later on, for the performances, because I didn't think the song was that hot.

"I don't remember what we were doing, probably some Top-40 gigs around town, but I got invited to the Billboard convention in New York. Then six months later, after Step II hit, Billboard gave me every award they have -- Best Male Vocal, Best 12-Inch, Best Song, Best Mix -- and I ended up sitting on the dais with Cher, The Village People, Grace Jones and all the divas of that period. The next thing I knew, I was on the Concorde on my way to Paris."

With the 1981 release of Too Hot to Sleep, Sylvester's association with Fantasy ended on a decidedly sour note. Although the album probably contains the best work of his career, it was not a pleasant experience for Sylvester.

"I was having fights with Fantasy, they didn't know what to do with me. They wanted to change my image, but I said, 'You're not changing me, as a matter of fact, I'll show you.' I put on this big drag-queen purple negligee, a wig and some makeup, and I was standing around in the lobby of the record company in broad daylight. I sashayed up the elevator to the president's office and I swirled around in front of him and said, 'You may be trying to change my image, but I'm not. This is the image.'

"So they put me on suspension. No one in recording history, at that time, had been as outrageous as I was, and I think they were afraid of me. I was rebellious, I'm sure, and awful -- but

I was intending to be. Anyway, I had been there three years and it was time to move on. I didn't really know where I was going or what I was going to do, but I didn't really care. It didn't really matter to me."

The departure from Fantasy led Sylvester to a contract with Megatone Records and the highly successful All I Need album containing the single, "Do You Wanna Funk," co-written by Sylvester and the late Patrick Cowley. The album is another classic demonstration of Sylvester's uncanny ability to fall into situations that result in success.

"Most of the tracks for that album had already been cut, and they were negotiating with a singer named Gwen Jonae to do the vocals. But she insisted on getting a $5,000 beaded gown as part of her contract, and Marty Bleckman, head of Megatone, said,'No way.' He didn't sign the contract, they played the tracks for me and I ended up doing the album."

On the subject of future albums, Sylvester is not optimistic. Currently under contract to Warner Brothers Records, he was in the process of preparing a new album when he received his AIDS diagnosis.

"There are four songs which are completed but have no vocals. I completed the work vocals for a song I've wanted to record for ten years, 'When the World Turns Blue,' which is a beautiful, beautiful song. But the vocals sound like shit because I was coughing a lot and having trouble breathing and I didn't know what was wrong with me.

"I don't want to be overly morbid about things, but I have to be realistic about my life and what's going on. The Lord has a lot to do with it. When he says I'm ready to go, then it's time to go. I have a feeling this may be my last album. I know I'm physically capable of it. You should hear me calling hogs in this house.

"My friend, Jeannie Tracy, she says to me, 'You know you can sing, you better open your mouth up and sing.' My voice is fine, but my chops ain't right; I can't seem to make the runs complete. The inspiration, the thing that makes you fabulous just hasn't come. The voice is definitely there, but it just doesn't sound quite right -- it's not comfortable.

"You know, I have never done things just to prolong them. When I was really, really sick, just after my diagnosis, I felt my spirituality came into force; I got my spiritual self together. I haven't done anything different, I don't act any different, but I've settled myself, settled my life. Honey, I've done it all -- been had, lost and given away everything -- but my life has always been spared. And believe me, I have been in some situations, honey, that were dangerous.

"But through it all, God has been good to me. In my stupidity, my awfulness -- you know, ranting, raving and carrying on -- He has always taken care of me. It's a wonderful thing for me to have that security. It was nothing to do with money; it has nothing to do with fame and fortune. It's just a security that I have."

After our formal interview ends, we sit and gossip, share travel stories and talk about our individual escapades in Rio de Janeiro. The hot afternoon sun bleeds through the curtains, and before I head for the door, we walk over to the record display on the wall so I can examine the gold record Sylvester received for Step II.

Sylvester points out the original Step II label pasted in the center of the disk, listing the four songs on Side 1 of the album. He then directs my attention to the actual gold-plated grooves which clearly display seven tracks, not four, and he laughs as he offers the following explanation.

"One day I got curious, so I took the album and out put it on the record player. It's an old Frank Sinatra album, probably from his days on Columbia, they just had it electroplated and stuck the Step II label on top."

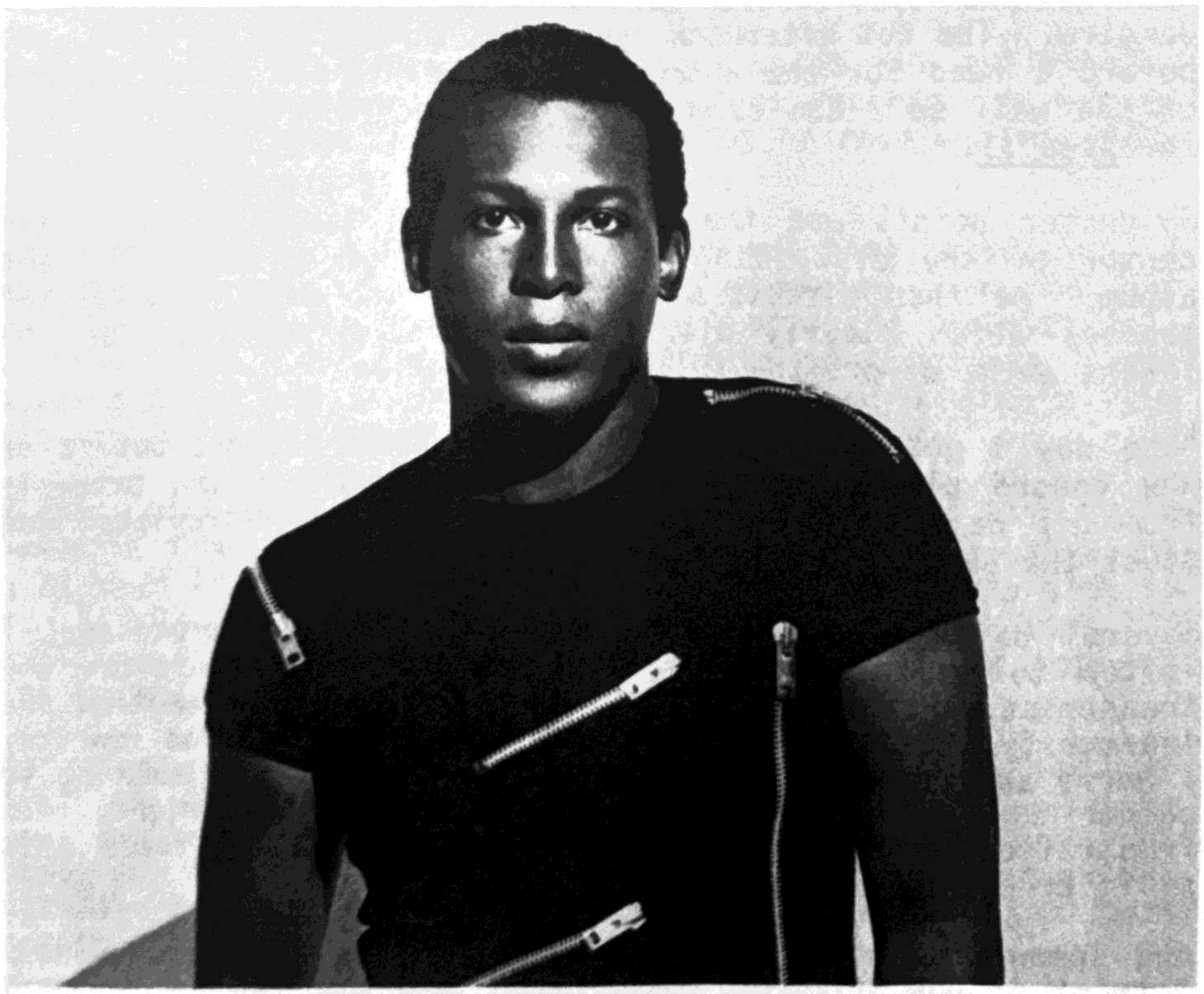
Several days later, at home in front of my word processor, I lsiten to the tape recording of our conversation, review the transcript and find myself lost in a groundswell of emotion and insecurity that runs rampant through each revision and rewrite. I worry about every word and ponder each syllable, attempting to paint the perfect picture, trying to get it right. In frustration, I begin to wonder if anybody really reads this stuff or if anybody cares?

And somewhere in the height of my pretentious self-consciousness I think of how Sylvester would laugh, even now, and how he found success without personal goals or ambition. I know the memory

of our last meeting will eventually be superseded by thoughts of earlier days. I remember that unforgettable evening at Cabaret over ten years ago when I watched Sylvester take the stage, resplendent in a blue sequined gown and blonde wig, in what he refers to as "my Dinah Washington phase".

With nonstop energy and his own insouciant brand of glitter-rock, he could always see through a cloud and drive home the silver lining. Supported by three back-up singers and his Hot Band, Sylvester lit up the stage with his relentlessly upbeat version of an old Lennon-McCartney dirge.

"Blackbird singing in the dead of night,
Take these broken wings and learn to fly.
All your life,
You were only waiting for this moment to arrive."



A DISCOGRAPHY

Compiled by David Diebold and Joseph Brosta IV

The network of gay clubs, music promoters, musicians and producers headquartered in San Francisco flourished during the 1980s. The communication between promotion men, remixers and disc jockeys nationwide was enough to make a record known to the clubgoers and fans. Underground non-radio hits were made by a growing number of members in the Bay Area Disco DJ Association, W.A.R.D., Top 25, the pros, and the soul disco record pools who spun in the dance halls and by the aerobic instructors who needed a motivating beat. Remix labels such as New York's Sugarscoop Inc. "Disconet" series and San Francisco Hot Trax, often contributed highly to the marketing success of a disco record, as they afforded the DJs advance copies or unique pressings of new hits.

Importantly, independent dance-oriented record stores mushroomed in gay communities, to sell these high energy tunes -- a music style which most chain stores failed to even stock. In San Francisco, music fans eagerly auditioned the latest hits at The Record Rack, Vera's Vinyl, Butch Wax and Star Records, where salesmen doubled as in-store DJs. The Bay Area even generated its own dance-oriented, wholesale, independent label distributor, City Hall Records (San Raphael) to meet the continuous need.

The following discography shows just how important the San Francisco dance music phenomenon has been and, hopefully, will continue to be, throughout the aerobic exercise and gay dance club scene across the nation, from Chicago to New York, Miami to Houston, in Los Angeles and, of course, in the city by the bay.

Special thanks to Randy Cunningham, veteran Los Angeles Dee-Jay, and Gini Spiersch for searching for obscure records.

1. CAREN ARMSTRONG
   From Now On.....Fantasy (12) 155 1980

2. BARRY BEAM
   Radio Head.....Aim (12)12102 1981

3. SHAWN BENSON
   Male Fraud.....Pink Glove (12) 1005 1986
   Seclusion.....TSR (12) 843 1986

4. BLUEPRINT

Ritespot	Fantasy	(12)	217	1983

5. BOYSTOWN GANG

Cruisin' the Streets	Moby Dick	(12)	231	1981
Remember Me/Ain't No Mountain High Enough	Moby Dick	(12)	231	1981
Come and Get Your Love	Moby Dick	(LP)	241	1982
Signed, Sealed, Delivered	Moby Dick	(LP)	241	1982
Disco Kicks	Moby Dick	(12)	242	1982
Can't Take My Eyes Off You	Moby Dick	(LP)	241	1982
Dance Trance Medley	Rich & Famous	(LP)	9634	1984

6. MARY BUFFETT

My Boyfriend's Back	Moby Dick	(12)	1832	1984

7. PATRICK COWLEY

Sea Hunt	Megatone	(LP)	1002	1981
Get A Little	Megatone	(12)	1003	1981
Thank God for Music	Megatone	(LP)	1002	1981
Menergy	Fusion	(12)	3	1981
I Wanna Take You Home	Fusion	(12)	3	1981
Do You Want To Funk?	Megatone	(12)	102	1982
Goin' Home	Megatone	(12)	104	1982
Come On I Wanna Take You Home	Megatone	(12)	104	1982
Menergy	Megatone	(LP)	1012	1983
I Got A Line On You	Fusion			
X-Factor	Fusion			
Megatron Man	Megatone	(LP)	1012	1983
Lift-Off	Megatone	(LP)	1012	1983
Diehard Lover	Megatone	(12)	140	1987
Megatron Man '87	Megatone	(12)	146	1987
If You Feel It	Megatone	(12)	146	1987

8. CRYSTAL AND THE TEAM

Dance With Me	Moby Dick	(12)	332	1982

9. DIEBOLD & CO.

Rock It Down To Midnight*	Nightwave	(12)	2002	1986
Male Fraud	Pink Glove	(12)	1005	1986
Still Right Here In My Heart	Nightwave	(12)	9209	1987
Your Eyes	Nightwave	(12)	9219	1987
Set Me Free	Megatone	(12)	160	1988

*(Featuring Brian Soares)

10. FEVER*

Standing In The Shadows Of Love	Fantasy	(12)	115	1978
Pump It Up	Fantasy	(12)	143	1979
Beat Of The Night	Fantasy	(12)	143	1979

*(Fever was the first group produced by Marty Blecman and John Hedges, founders of Megatone Records)

11. HOT POSSE

Theme from Wild Wild West	Moby Dick	(12)	932	1981

12. LINDA IMPERIAL

Stranger	Pink Glove	(12)	1004	1985
Diehard Lover	Megatone	(12)	140	1987
Fire	On The Spot	(12)	122	1987
Extra Credit	Columbia	(12)		1988

13. JO-CAROL*

Evergreen	Passion			
Born To Be Wild	Megatone	(12)	148	1987
Earthquake	Megatone	(12)	150	1988
You Turn Me On	Megatone	(12)	158	1988

*(Jo-Carol Block)

14. NICK JOHN

Planet Nine	Megatone	(12)	142	1987
Lost In A Dream	Megatone	(12)	147	1987
All I Want Is You	Megatone	(12)	151	1988
Wild Thing	Megatone	(12)	158	1988

15. JO-LO*

On Hold	Megatone	(12)	118	1983
Violation	Megatone	(12)	118	1983
Last Call	Megatone	(12)	134	1984
Cuba Libre	Megatone	(12)	137	1985
Soul	Megatone	(12)	137	1987

*(Jo-Carol Block and Lauren Carter)

16. MAGDA LAYNA*

You Again	Megatone	(12)	111	1983
Dangerous	Pink Glove			

*(Magda Dioni, a.k.a. Magda)

17. LE JETE

La Cage Aux Folles	Megatone	(12)	119	1983

18. LISA*

Jump Shout	Moby Dick	(12) 1032	1982
Sex Dance	Disconet Vol. 6, Pgm 10		1983
Rocket To Your Heart	Moby Dick	(12) 357	1984
Mandatory Love	Moby Dick	(12) 357	1984
I Just Want To Thank You	Moby Dick		
Invisible Love	Moby Dick		
Love Is Like An Itchin' In My Heart	Suite Beat	(12)12001	1985
Tempt Me	Suite Beat		
Doin' It	Dice		

*(Lisa Fredenthal)

19. FRANK LOVERDE

Iko-Iko	Prism		
Diehard Lover	Moby Dick	(12) 1132	1982
My World Is Empty Without You	Moby Dick	(12) 1132	1983
Backstreet Romance	Moby Dick	(12) 1134	1983
Love Take Me High	Megatone	(12) 144	1987
Manifestation Of Love	Nightwave	(12) 9221	1988

20. CYNTHIA MANLEY*

Ain't No Mountain High Enough	Atlantic		1987
Stand	Voss	(12)75327	
		(LP)72994	1988

*(Former member of the Boystown Gang)

21. MARIANA

The Big Hurt	Moby Dick	(12) 1732	1983
Just One More Touch	Top	(12) 102	1987
Feels Like A Dream	Fantasia		

22. MODERN ROCKETRY

Steppin' Stone	Megatone	(12) 110	1983
I'm Gonna Make You Want Me	Megatone	(12) 110	1983
Right Stuff	Megatone	(12) 123	1984
Cuba Libre	Megatone	(12) 137	1985
Thank God For Men	Megatone	(12) 137	1985
Homosexuality	Megatone	(12) 139	1985
I Feel Love Coming	Megatone	(12) 145	1987
Born To Be Wild	Megatone	(12) 148	1987
Deeper-N-Deeper	Megatone	(12) 149	1987
Spooky	Megatone	(12) 153	1988
Reach For The Stars	Megatone	(12) 156	1988

23. JACKSON MOORE*

One Look	Megatone	(12) 155	1988

*(Former member of the Boystown Gang)

24. PARADISE EXPRESS

Dance	Fantasy	(12)	117	1978
You Set Me On Fire	Fantasy	(45)	880	1980

25. PAUL PARKER

Right On Target	Megatone	(12)	101	1982
Pushin' Too Hard	Megatone	(12)	101	1982
Shot In The Night	Megatone	(12)	107	1983
Without Your Love	Fantasia			
Don't Play With Fire	Fantasia			
Love's On The Line	Injection			
Too Much To Dream	Injection	(LP)	1006	
Desire	Personal			
Ready Or Not	Personal			
Stranger In A Strange Land	TSR	(12)	844	1986
Running Around In Circles	TSR	(12)	844	1986
Time After Time	Oaklawn	(12)	124	1986
One Look	Dice	(12)	1011	1987

26. PASSENGERS

Hot Leather	Moby Dick	(12)		1981

27. BRIAN SOARES

Magic	Nightwave	(12)	1001	1985

28. NINA SCHILLER

Stay the Night	Moby Dick	(12)	334	1983

29. SFX

Le Bete	Megatone	(12)	116	1983
Lightning Strikes	Megatone	(12)	116	1983

30. SLICK & TWO TONS OF FUN

Space Bass	Fantasy	(12)	218	1982

31. SPORT

Dancing Madness	Pacific			1985
Tonight and Forever*	Nightwave	(12)	1002	1986

*(Shown as Sport X, vocal by Brian Soares)

32. SYLVESTER

That's No Way To Say Goodbye	Blue Thumb	(LP)	6004	1972
Why Was I Born*	Blue Thumb	(LP)	6004	1972
Down, Down, Down	Fantasy	(12)	797	1977
Over and Over	Fantasy	(12)	797	1977

*(With the Pointer Sisters)

32. SYLVESTER (continued)

You Make Me Feel**.....	Fantasy	(12)	102	
			or 801	
		(LP)	9556	1978
Dance.....	Fantasy	(45)	827	
		(12)	102	
		(LP)	9556	1978
Stars.....	Fantasy	(45)	863	
		(12)	135	
		(LP)	4519	
		(LP)	9579	1979
Body Strong.....	Fantasy	(LP)	9579	1979
		(12)	135	
I Who Have Nothing.....	Fantasy	(45)	855	
		(12)	129	
		(LP)	9579	1979
Can't Stop Dancing.....	Fantasy	(45)	879	
Sell My Soul.....	Fantasy/Honey	(LP)	9601	1980
"Living Proof" live at the				
Opera House LP.....	Fantasy	(LP)	79010	1979
Can't You See.....	Fantasy	(12)	202	1981
Give It Up.....	Fantasy/Honey	(12)	165	
		(LP)	9706	1979
		(12)	162	1980
Do You Wanna Funk?.....	Megatone	(12)	102	1982
Don't Stop.....	Megatone	(12)	106	1982
Hard Up.....	Megatone	(12)	106	1982
Tell Me.....	Megatone	(12)	108	1983
All I Need.....	Megatone	(12)	108	
		(LP)	1005	1983
Band Of Gold.....	Megatone	(12)	114	1983
Trouble In Paradise.....	Megatone	(12)	126	1983
Too Late.....	Megatone	(12)	126	1983
Call Me.....	Megatone	(12)	148	1984
Good Feeling.....	Megatone	(12)	148	1984
Rock The Box.....	Megatone	(12)	130	
		(12)	133	
		(12)	1015	
		(45)	1015	1984
Take Me To Heaven.....	Megatone	(12)	133	1985
Sex.....	Megatone	(12)	133	1985
Lovin' Is Really My Game.....	Megatone	(12)	134	1985
Takin' Love Into My Own Hands..	Megatone	(12)	134	1985
Livin' For The City.....	Megatone	(12)	138	1986
Someone Like You.....	Warner Bros.	(LP)	255271	1987
Mutual Attraction.....	Warner Bros.	(12)	2734	1987
Sooner Or Later.....	Warner Bros.	(12)	20729	1987

**(This LP, Step II, sold over 500,000 units)

33. JEANIE TRACY

Man Hunt	Fantasy			1982
Sing Your Own Song	Megatone	(12)	125	1984
Time Bomb	Megatone	(12)	125	1984
Don't Leave Me This Way	Megatone	(12)	135	1985
Let's Dance	Megatone	(12)	159	1988

34. TORCH

Build Me Up Buttercup	Pacific			

35. TWO TONS OF FUN*

I Got The Feelin'	Fantasy	(12)	152	1980
Just Us	Fantasy	(45)	888	
		(LP)	9584	
		(LP)	152	1980
Earth Could Be Just Like Heaven	Fantasy	(12)	88	
		(12)	156	1980
Taking Your Space Away	Fantasy	(45)	896	1980
I Depend On You	Fantasy	(LP)	4521	1980

*(Martha Walsh and Izora Rhodes)

36. WEATHER GIRLS*

It's Raining Men	Columbia	(12)	3181	
		(LP)	38997	1982
Success	Columbia	(45)	4159	1983
		(LP)	38997	
Dear Santa	Columbia	(45)	4299	1983
I'm Gonna Wash That Man Right Out	Columbia	(LP)	38997	1983
Wella-A-Wiggy	Columbia	(45)	5428	1985
Land Of The Believer	Columbia	(45)	7696	1988
Love You Like A Train	Columbia	(LP)	40798	1988

*(Martha Walsh and Izora Rhodes Armstead)

37. ZINO*

One Hot Night**	Hot Tracks			1984
Lovin' Is Really My Game***	Pacific	(12)	SA3-6A	1984
	Hot Tracks	Series 3, Issue 6		
Walk Away Satisfied****	Pacific	(12)	Wk 1	1985
Birdland*****	Hot Tracks			1985

*(Steve Algozino)
**(Vocal by Brian Soares)
***(Featuring Tyne Mouton)
****(Vocal by Jane Edwards)
*****(Vocal by Jo-Lo)

ABOUT THE AUTHOR

DAVID DIEBOLD was born in Pennsylvania, raised around the world on Army bases, and finally came to San Francisco in 1976 (at the age of 19) from Honolulu, where he had been attending the University of Hawaii. He has lived in San Francisco most of the time since, with occasional short relocations to Los Angeles and Key West.

While in the Keys, David became a disc jockey at the Old Plantation Disco under the tutelage of veteran record spinner R.C. McWilliams. He also first began songwriting and working in the studio in Key West, but moved back to San Francisco with hopes of getting his work onto the two dance labels which made the city their home: Megatone Records and Moby Dick Records.

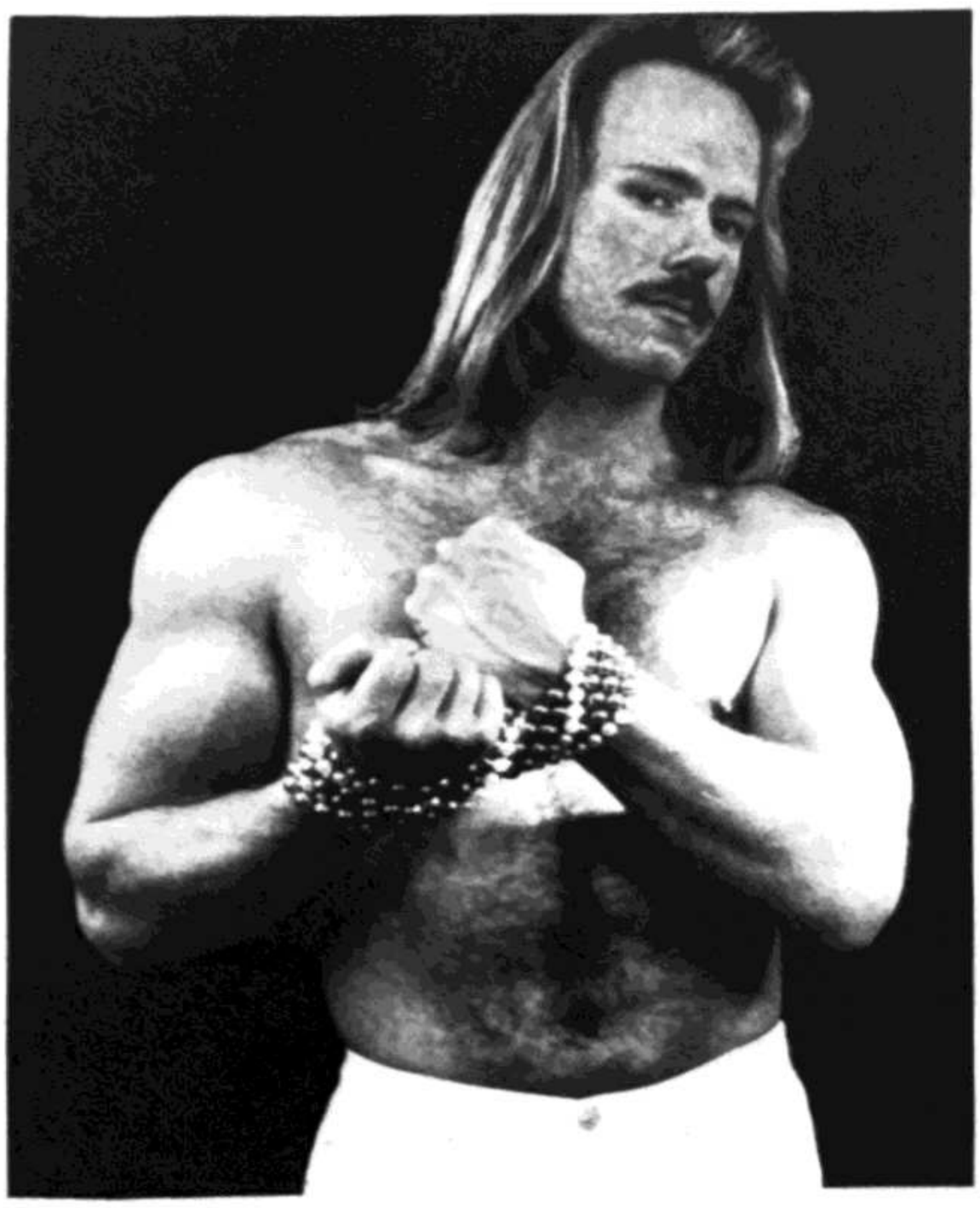
His first production, "Still Right Here In My Heart," was initially pressed by the Hot Tracks DJ Service but it wasn't until his production of "Magic" (sung by Brian Soares) was shopped around that he signed to a commercial label: Nightwave Records. The next release, "Rock It Down To Midnight" (also on Nightwave) gave birth to his studio group, Diebold & Co., which consists of Dana Farber and himself.

Other Diebold & Co. titles include "Male Fraud" (featuring Shawn Benson, Pink Glove Records, 1986), "Still Right Here In My Heart" (Nightwave Records, 1987), "Your Eyes" (Nightwave Records, 1988), and most currently "Set Me Free" (Megatone Records, 1988) on which David sings his first lead vocal. Coming soon on Nightwave Records are "Make It Work" and "The Way We Were."

David has co-written and/or co-produced many other records. These include: "Love Take Me High" (Megatone Records) sung by Frank Loverde, co-produced with Leo Frappier. "Seclusion" (TSR Records) sung by Shawn Benson, lyrics co-written with Mark Watkins, produced by Watkins/Hedges. "Groove Boy" (British Fantasia Records) Sung by Perri Halevy, co-written with Paul Parker, and John Randall.

With the growing success of Diebold & Co., David has introduced the group onto the track-date circuit, performing at large parties at the dance palaces of Trocadero Transfer, Dreamland and The Galleria in San Francisco.

Aside from his creative interest in music, David is an avid listener and dancer and has been patronizing dance clubs since coming of age and before (when the opportunity presented itself). It is this set of experiences involving the dance club scene, and in particular, Trocadero Transfer, which provided him with the seeds of thought for this book.



David is also a professional writer and has had several articles on dance music published in newspapers, including the Bay Area Reporter in San Francisco. He has also written several stage and screen plays.

"Tribal Rites" is his first book and is definitely a work of love for him. David was driven to chronicle this very exciting and crucial period in the history of dance music in San Francisco, and he intends that this book be an historical / sociological document on a quickly retreating moment in time.

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